

PIERRE KEY'S
MUSIC YEAR BOOK
1925~26

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The Standard Music Annual



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By

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PREFACE



T WAS some four years ago that the writer became convinced, as a consequence of manifold inquiries put to him in his travels throughout the world, of the need for an annually published volume that would supply in conveniently accessible form various music facts valuable to have at hand.

Although there are sources one may consult for information concerning music, musicians, and music activities it is nevertheless true that these sources are widely scattered, and some of them none too reliable. To gather and collate that data, and to present it in sufficiently detailed and accurate form, seemed, therefore, a necessity. It was felt, too, that it should be done regularly each twelve-month, since every season brings changes in the accomplishments and participants in world music affairs—creative, interpretative, and educational.

In the late winter of 1922 the idea of a Music Year Book grew. With the spring of 1923 it became apparent—as inquiries to the writer increased in number—that the publication of an authoritative Music Annual should not be much longer delayed. Such questions as the following were being received: “What is the state of modern music?” “What is the present-day status of music instruction in the public schools, and what is it doing for the children?” “Is Madame Z a member of the X Opera Company?” “What are the coming season plans of the Blank Symphony Orchestra?” “Who is conducting this year the London Symphony Orchestra?” “Can you tell me the name of the intendant at the Berlin Staatsoper?” “Is Mr. So-and-So, the pianist, to play in the United States this season?” “Who manages Miss Blank, the soprano?” “What are the music conditions today in England, France, Germany, Italy?”—and so on ad infinitum. There seemed no end to the character of questions—many of them impossible of answer without data of a very considerable sort, much of which could not be had even in the most comprehensive library.

So, some fifteen months ago, preliminaries were started leading to the publication of this the first issue of Pierre Key's Music Year Book, designed to cover the season of 1925-26.

To secure and assemble the material for presentation in such a volume involved far more than planning, time, and effort; it required,

in addition, co-operation from many hundreds of people and organizations—a co-operation not easily secured.

It is no more than natural that there have been unintentional omissions from this music Year Book of individuals and organizations, and of some desirable music facts as well. All that the editor wished to include in this first issue is not represented—subject matter touching Europe, South America, and the far east as well as the United States—which it was not possible, in the time available, to obtain.

It should be apparent however that what is hereinafter presented represents something new, something long needed. No effort has been spared to make it as definitive and conclusive as the circumstances attending its preparation permitted.

What should be evident to one who analyzes well are the comprehensiveness and interest of the subject matter, and its exclusive character. The utmost pains have been exercised to select discriminatingly from the great mass of music material of every kind that offered itself for consideration . . . to the end that it would serve well the current needs of music lovers—professional and amateur alike.

For in that event it should become, with successive issues, the acknowledged Standard Music Annual—indispensable to all in any way concerned in the music affairs of the world.

P. V. R. K.

CONTENTS

(In order of appearance)

Special Articles

MUSIC: IN RETROSPECT AND PROSPECT.....	<i>By Pierre V. R. Key</i>
MODERN MUSIC.....	<i>By Pitts Sanborn</i>
THE CASE OF AMERICAN MUSIC.....	<i>By Alexander Fried</i>
SOME TRUTHS ABOUT SINGING.....	<i>By W. J. Henderson</i>
MUSIC IN ENGLAND.....	<i>By Ernest Newman</i>
MUSIC IN FRANCE.....	<i>By Henri Prunieres</i>
THE MUSIC SITUATION OF CENTRAL EUROPE.....	<i>By Adolf Weissmann</i>
THE PRESENT MUSIC SITUATION IN ITALY.....	<i>By Federico Candida</i>
MUSIC IN RUSSIA.....	<i>By Victor Belaiev</i>
LATIN EUROPE AND THE AMERICAN MUSICIAN.....	<i>By Irving Schwerke</i>
SPAIN AND ITS MUSIC OF TODAY.....	<i>By Juan M. Thomas</i>

Music Societies and Organizations, including: Foundations, Music Club Federations, Composers' Societies, and Associations of Music Teachers, Singing Teachers, Public School Music Supervisors, and Miscellaneous Organizations.

Prize Competitions for Composers; by whom offered, and requirements and conditions for the submitting of scores.

Famous musicians heard in America in other days—early and recent.

Concerts, recitals, and opera promised for 1925-26 in the eleven cities maintaining permanent symphony orchestras.

Foreign music data: Representative European opera houses, their managers, conductors, and artists. Representative European symphony orchestras and conductors. Representative chamber music ensembles. Some representative managers of concerts and artists.

Representative music conservatories, and university and college departments of music.

Representative permanent symphony orchestras in America.

Festival Associations.

Choral Societies.

Representative ensembles: chamber and other.

Serious opera companies, and facts concerning them.

Conductors: symphony, opera, and choral.

Representative artists, instrumental and vocal; accompanists.

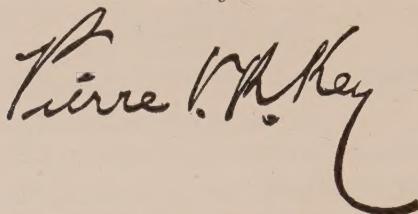
Local managements of concerts: individual, clubs, and universities and colleges.

Managements of artist attractions.

Advertisements—all in text form, and highly informative. Arranged alphabetically.

MUSIC: IN RETROSPECT AND PROSPECT

By

A cursive signature in black ink that reads "Pierre V. Key". The signature is fluid and expressive, with a large, sweeping loop on the right side.

PINION NOWADAYS CONCURS quite generally as to the place of music in life. Its functions, definitely fixed, have thrust forward the art beyond mere obviousness. Studious consideration leaves the analyst no alternative but to exclaim. An eighth wonder, if what is revealed be authenticated—which is an easy matter for any mind so put to it. The barb of jocosity which once was hurled at music by uninitiated bystanders has turned at its tip. Ironically enough those very persons have made for themselves the discovery; and they may be observed, in these times of music advancement, enjoying what is spread before them, a set of willing listeners to strains that did not always engage their attention.

Such a situation, under the retrospective microscope, supplies logical enough proof of the music progress this country has made since those Dark Ages of only a few decades ago. Impressively potential is this aesthetic growth of a nation committed necessarily during its formative period to materialism. The United States, it should be remembered, has until recently been virtually in the making. A leavening of cultural forces is not to be expected all at once.

In Europe, where the art in its various forms has long flourished, no printed or oral urgings were needed (as over here) to enlist public interest and support. The Old World, with its love of the beautiful bred and inculcated centuries ago, went its traditional way. Latin and Teutonic temperaments, in time also the Anglo-Saxon and later the Slav, converged at their focal points; and environment contributed, too, in the evolutionary march. There was, as may be perceived, an historic background that warned against banalities.

On this side of the Atlantic were no such advantages when music first trickled into those communities best prepared to receive it. Even they faltered in striving to accept immediately a fine art. There was a deal of groaning, as will attend the swallowing of anything unpalatable. But a glance backwards must disclose justification for a reluctant attitude towards something incomprehensible to the average ear and consciousness. Bach and Beethoven do not arouse in a musically untutored people an instantaneous response, especially where preceding generations have had no speaking acquaintance with such composers. Could anything be forthcoming, in such circumstances, save aural confusion? There is but one answer: We merely were not ready at the moment for those measures of music, despite their admitted fineness, except in homeopathic doses.

It was not that we lacked a musical ear. Maligned this nation assuredly has been under that specific accusation. The proof—and it is abundantly present—can be offered in achievements. They puncture quite neatly, too, the quips and stabs of some Europeans; that holier-than-thou class, who gaze westwards at us through their myopic lenses.

Such scoffing, however, has trailed off to a faint pianissimo. Gradually there is spreading an appreciation that we are a musically forward country. Tomorrow will record a further advancement. Another five years, at the rate of cultural development now in order, should find our music perceptiveness and discrimination approximating those of pre-war Europe. Traditions here are forming, and their full crystallization is not so remote a thing.

All this should gratify those music pioneers who have adhered to their charted course with an almost humorous persistence. How tenaciously they clung to their ideals and insistence that they be accepted. Much opposition was of course raised. Yet it is to be doubted if any was harder to overcome, more exasperating, than the indifference then encountered. The conditions of today are vastly changed and, just as they differ from those of the period immediately preceding, there will be found in the music conditions of tomorrow a further shaping of basic factors.

Reasons are becoming apparent, even to the least enlightened of our musically inclined, that good music exerts an influence to ends other than giving pleasure to humankind. Its power to soothe and to stimulate are admitted facts. Quite recently the business man has made a discovery. He has learned to his financial profit that it keeps imagination above par, that it serves to awaken that faculty when it slumbers too long, and (since it actually has so operated) that good music may even develop imagination in minds where it seemed non-existent. There are also economic values: the wholesale use of increased leisure which labor-saving, distance-consuming and time-saving devices are bringing to all. Finally, there is the crowning benefit of music's aesthetic influence. No nation committed entirely to commercialism survives for long.

Quantitatively the music position of the United States is well nigh pre-ëminent—to speak of what is offered publicly. In respect of quality there also is enough to satisfy current demands (though often, it would seem, more of this latter could be distributed advantageously to many musicians concerned). The last few years have brought us many interpretative artists of high rank—thereby creating in the profession a more hazardous competition. Whither this will lead no one can foretell, though some of the guessing may prove in time to have been more or less exact.

At no time since the United States reached a distinguished place in the music arts has there been quite the array of problems to solve as those touching both music-makers and listeners.

The majority of the former find their activities restricted, although signs of general improvement are peeping above the horizon.

The listeners, here and there, are reported restive under some of the concert formulae offered during recent years, but it is my belief that they constitute a minority.

Is there, then, too much good music? Are the people suffering a lapse of cultural appreciation?

I think not.

What does seem evident is this surplus of solo singers and instrumentalists who have nothing exceptional to offer. The great mass of these persist, and

each season witnesses an increase in their number, who manage nothing so well as to clutter things up.

This spread of mediocrity, apart from the injuries to its own members, is also harmful to our general music situation. That part of the public which is forming an acquaintance with music hears these would-be singers, pianists, and violinists and then wonders rightly why they are permitted to happen. Thereafter, joining hands with their more perceptive listening brethren, they clamor for the music "star" or "near-star." They seemingly prefer to sit at the feet of artists who have managed, one way or another, to make a name. Even these latter occasionally disappoint, for not all of them, by any means, have gained their prestige on merit. One often finds them treading a pathway foreign to that in which the reputation was made; and thus, deplorably enough, is there now and again spread among communities a false estimate of what the "great artist" really is.

My intention is not to reverse horse and cart by selecting for prior consideration individual interpretative musicians. Precedence would belong ordinarily to the chamber music ensembles and symphony orchestras, but at the moment in these United States of America there obtains in our music activities a situation to improve. Attempts towards its betterment should be aggressively firm, for spineless compromise can only plunge the issue to further depths. Tact and wisdom are needed to effect a rescue, and if it is not forthcoming our concert giving fabric at large must suffer further tearing beyond possible early repair.

What is referred to specifically is that class of concerts comprising the bulk of serious music proffered the majority of our audiences who dwell outside our leading symphony cities. Since the individual musicians, not the organizations, are numerically largest it is on them that responsibility first rests. Afterwards, sharing like and like, come the managements: those representing the artists; then their collaborators, so to speak, who select the "attractions" and thereafter respectively present them.

Thereby is established a combined liability. A single lapse by one of the triumvirate may harm the others . . . then the public also, and ultimately the art itself. Nor is competency the one element involved. Excessive artists' fees and inefficient managerial exploitation have been known to anaesthetize this golden goose. Art as a business, and the business side of art have been unfortunately confused. While the differentiation is readily possible, to practise it appears not yet the vogue. The few who are setting a new fashion will, however, have their followers.

II

A clamoring has been going up these past four years about our music: that it is this thing, or another; that things are, that they are not—in brief, a confused mass of assertions commonly unsupported by evidence of a convincing sort. Offsetting this intangible verbiage is a restrained comment which carries weight. One listens respectfully to such utterances, for out of them we discover the United States to be in the enviable music position I pointed out earlier in this article . . . and strategically well placed for that continued advancement which is as certain as tomorrow's rising sun.

The general situation, then, would impress as no more than a phase, a transitory period in which the contortings are but mere forerunners of the evolution to come. Optimists will so conclude, and that general viewpoint is

really a safe one to take. For the desire to hear good music is steadily mounting. Let the doubters, whoever they may be, examine some statistics; then can a true and correct reading of the facts ensue. Any ultimate decision, which takes full account of symphony orchestra and chamber music activities, must bestow upon this nation its just due. Eleven cities maintain thirteen permanent symphony orchestras; several other communities sustain one each; and a hundred or more places can boast of an orchestra of moderate worth which plods patiently over the classics with a spirit which is finally communicated to the listeners out front. I do not single out for special attention any one band; we have a half dozen which must be included with the best in the world. The rest of the outstanding twelve are developing steadily under their conductors (vital and able men, mostly), and three of these orchestras are close on the heels of the solidly entrenched leaders.

If a count could conveniently be made of those who attend the numerous symphony concerts offered regularly in not less than one hundred United States cities between every October and May the total would probably reach a quarter of a million. An equal number of musically cultivated listeners (and not all of them the same persons who hear symphonic music) patronize chamber music affairs. The upbuilding of that particular clientele during the last twelve years prompts a resorting to adjectival applause, for excellent ensemble organizations have well nigh grown like weeds; what is more, they seem to be correspondingly as strong.

How to estimate unerringly the precise influence of all the chamber and symphonic music so extensively passed around is a task for the statisticians. They could no doubt adduce enough to appall the lay mind. The rest of us need no such arithmetical proofs. We have observed for ourselves, and been made acquainted with enough facts to permit of the conclusions that in every way our music purveying is getting better and better. Indeed there is unquestionably near at hand the dawning of a music renaissance (and I venture that statement in the very face of the all-prevailing jazz and the broadcasting by radio of music mush, for it is indubitable that our music classes are adding to their numbers from the music masses—the very ones who become satiated tomorrow with the trash they respond to today).

I think right here that some line of demarcation should be drawn between good music and sounds mis-labeled as music, and the people whose tastes may be inclined in either way. Good music (regarded as "classical" and so designated by many) is nothing else than of that quality which gives it long life. Popular music, to use an accepted term, does not live because it isn't fit to. It is cheap and trivial in its very essence, making no appeal to the finer sensibilities or to the mind. I do not deny that some of the least objectionable of so-called popular music has an ingratiating vein, or that devotees of good music cannot, in a fitting mood and surroundings, get some enjoyment from it. But almost all popular music, in design and purpose, is fundamentally nil. Like some of the less desirable of our ultra-modern serious compositions, it starts nowhere and ends in the same place. As for jazz—that needs some explaining, because there still exists a difference of opinion as to what it really is.

Your true jazz consists of unmusical, vulgar, even licentious sounds conjured up to be played upon a few wind, stringed, and percussion instruments. Exaggerated rhythms also are freely employed; and the entire effect is of raucousness, and of suggestiveness carried to the indecent point. Many persons include in their cataloguing of popular music everything of that character, bringing in jazz, as it were, by the heels. That is the reason one occasionally

will hear jazz mentioned as being not all bad. What really is meant is that the best of the popular music—the kind which has a catchy melody, clever rhythmic figuration, and a pleasing harmonic background—has its place. But such music, when referred to, is never intended to be taken as the real jazz, which is said to have originated more than fifteen years ago in the dives of the far south and west.

As for our musical persons of all tastes: when they are separated there is invariably discovered amongst those inclined towards popular music a gratifying percentage who are susceptible to the influence of good music. They require only their opportunities to hear it . . . frequently enough and with adequate interpretation. I so assert from my personal knowledge; from investigations, and experiences also, which have disclosed and demonstrated how gladly many people respond to what the best in music offers—when given the chance.

These constitute part of what we may call our music supporting army. Combined with the cultured listeners they can be safely counted upon to patronize the chamber music, symphony, and miscellaneous concerts; and opera, of course, exercises a special appeal for any budding listener to serious music. These potential music devotees of tomorrow, recruited from the ranks of popular-music folk, are to be factors in the swinging of the pendulum into the renaissance arc; and just so sure as the dawning of that renaissance becomes an established fact will the supporting army be still further swelled. The reason, to the close scrutinizer, is evident. Aesthetic taste in music is improving; and the conditions which lie only a little ahead of us are all powerful for a general foward march.

Even the most casual survey of the music performances regularly taking place, of the activities of innumerable organizations interested in promoting the art, and of other formulated plans for its future reflect the magnitude of the combined scheme of things in this country—present and promised. The momentary haltings which have occurred here and there in some portions of music's interpretative branches do not, as some of those identified with those occurrences maintain, predicate a recrudescence. Such lapses as may have arisen disclose no sore spots that hint at malignancy. Rather do they signify the presence of an evolution which, in its very process, is bound to bring forth elements disturbing only to a timid few. No, the renewed forward march musically of the United States is already started. As it gathers headway there will ensue a betterment in those nation wide concert conditions whose fluctuations in the past half decade have brought hardships to some of their givers and promoters. But those hardships will not permanently endure and may therefore be dismissed as necessary consequences, regrettable though they are, which had to come. What is of vital importance is the underlying soundness of our music substance. The ills will pass; if not through the application of potent remedies then by some means natural in itself.

Can it be that no adequate appraisal is to be taken of the growth of our summertime music? Nothing more impressive should be required to point the direction of its future. One need only compare what was done last summer with the total of accomplishments barely a few years back. The progress has been astounding, yet it is perhaps more eloquent in what it forecasts. For if, in the reasonably near future, there does not develop a still greater accomplishment—in opera as well as in the presentation of symphony concerts—judicial minds will have underestimated the evidence. An expansion of these summer

undertakings may be expected; and it is likely, too, that they may take a twist in an entertainment direction. A combining of dancing with such music performances is sure to come, just as there is to be anticipated the introduction of other visual elements calculated to exert a common appeal. This disposition to recognize and to make use of entertainment factors in conjunction with the presentation of fine music is wholly legitimate—so long as such practice does no violence to aesthetics. Performances of that character may possibly be challenged as not wholly artistic. Still, they will be serving a purpose (assuredly more wholesome than many offerings of a different kind possible to name), and they will help numerous music recruits in wishing to hear the art in its purer forms.

On the side of opera, during the regular seasons, there is far less to commend. Though inferior to chamber, symphony, and the best of other concert music, serious opera has its place. Because of its simultaneous appeal to ear and eye, the number of its possible followers is legion. Nor should the fact be forgotten that opera does its share in developing, among its patrons, a taste for still finer things. Strangely enough in a country wherein music has attained so preëminent a position, opera has languished. The expense involved is unquestionably the chief cause for there being no more than two permanently maintained organizations of the highest rank. Otherwise many cities would have followed the lead of New York and Chicago. That these centers have their companies is due alone to the public spiritedness of wealthy patrons of the fine arts; they have contributed towards the deficits which still continue in Chicago (New York's Metropolitan company, although it issues no figures, is believed to pay its way). Boston had its opera, and of splendid quality, for several years; but when one man tired of paying the deficits the Boston Opera Company died.

While admirable performances during the summer are given at Ravinia (twenty miles north of Chicago) this can scarcely be termed a "permanent" organization; its principals are almost exclusively members of the Metropolitan and the Chicago corps, the conductors also, and the orchestra composed principally of Chicago Orchestra men. So with the San Francisco and the Los Angeles Opera Companies . . . which hold "seasons" so brief that they could not afford to maintain all-year-round staffs. The excellence of their achievements is, however, helpful to the cause of our operatic art. Philadelphia has lately come into notice through accomplishments possible only through drawing upon the Philadelphia Orchestra, securing the services of some eminent principal artists, and, under highly skillful guidance, striving for artistic ideals. There are other instances of similar enterprise, an outstanding one being the first municipal endeavor of the City of New York (presented recently on three evenings out of doors).

Those companies committed wholly to touring are restricted, because of the expense which traveling entails, from going to great lengths. In numbers of orchestra and chorus, and eminence of principals as a whole, these continental wanderers must indeed have a care. Nevertheless they fill a need which is strikingly apparent, since the patronage of their efforts is loyal and large. Occasionally, as it happens, some principal of one of these organizations graduates into the Metropolitan or Chicago opera folds. One day—and it seems not so distant as to be very far off—the United States will have several truly excellent opera companies which will be available to the people all the year round. I venture the opinion, too, though I shall have my disputants, that it will be a better quality of opera than most of Europe now gets.

III

Anyone who is highly sensitive must be conscious of vibrations which serve as messengers of good music things to come. They seem to be telegraphing delicately of gradual changes that are taking place—changes that hint at a music progress this country should record in the next decade. We have evidences of the foregoing in the expressed irritableness of audiences under questionable music, and under questionable performances of music . . . good and less good. We have it in the gradual passing of inconsequential programs which more than one fine artist has resorted to during the past few years. We have it in the music influence our boys and girls are exercising on their parents and other elders—those men and women who have been disinclined, for one reason or another, to taste sufficiently of music to learn whether it was to their liking. Nor must one overlook the betterments which are being brought about by the various music organizations, the many of different character made up of different classes of the musically inclined, and which reach out in many directions.

Not far off, it would seem, is the day when government, state, and municipal subventions may be expected to give our music a still further impetus. Despite the failure which has attended nearly every such effort there appears here and there a ray of light. I am inclined to the opinion that such subventions would have been operating, at this moment, if the great war had not come. Much as that did to move some things forward it unquestionably set others back, and one of these is the general granting by any of our governing bodies of funds to be used for any art. Those few cities which have appropriated moneys for band concerts, or for other kindred endeavors of a popular or quasi-popular sort, have not, in so doing, established permanent precedents. That is the trouble. Political reasons often have been the actuating motive, which is wrong. When national, state, and municipal authorities arrive at what appears to be some wise plan for making appropriations having as their sole objective the aiding of the music arts great strides should be made. For we want no half baked efforts, in which the friends of politicians are considered for "soft jobs." Any subvention, to justify itself, must be based upon a definite need and be granted in circumstances which shall insure its most effective operation. A national conservatory of music has been talked about for some years, yet every plan advanced has revealed limitations. Some senator who is utterly out of touch with music—often out of sympathy with it—will introduce a bill, and what a bill! But the time is not quite ripe for legislative measures calculated to give us a national, or even a state or a municipal conservatory. Nor an opera company, nor a symphony orchestra which is maintained either wholly or in part by public funds. When vital matters which affect our social and economic fabrics have been adjusted some of our statesmen may have time to consider seriously things artistic. Until then we must be content to wait.

In the meantime our musically talented young folk are finding broader opportunities. They still have, though to a less extent than formerly, two fights to make: one for their art and one for their nationality . . . which is scarcely fair and somewhat surprising when one considers that the latter is due to the opposition of American people, who in most things are so sportsmanlike. Still, the long prevailing belief that all superior musicians are foreigners is passing. By degrees the discovery is being made that we can, and do, produce great singers and instrumentalists. Our composers are also coming from under

the cloud that has partly obscured them and when a full-fledged American demonstrates outstanding skill at conducting the wheel will have completely turned. What the native musician needs most thoroughly to learn is to control his impatience. While his temperament and inherent commercialism are also operating to retard the desired victory, it is indisputably near at hand. Experience is doing the teaching, and once the lesson is learned the number of outstandingly fine American musicians will take a surprising leap upwards.

Marked as my sympathy is with the ambitious American interpretative music tyro (the serious creative musician really needs it less) I am moved to wonder at his unenlightenment. He knows so little of the practical things he should know. More discouraging even, especially for him, is his distaste for helpfully meant criticism. Your average young man or woman decides in the most off hand manner to enter music professionally, and thereafter proceeds in a most chaotic way. It rarely occurs to them either to make intelligent investigations of their own resources and apparent chances for success, or to chart the kind and extent of the competition eventually to be faced. These young people listen to the injudicious praise of friends (most of them deficient in music knowledge or judgment), and utterly disregarding the approximate amount of time and money needed to carry them to the starting points of their careers they plunge blindly in the supposed direction of the coveted goals. Oftener than not it is in the wrong direction. Oftener than not, too, these cock-sure young folk persist (with their mediocre talents) in reaching for the moon. Their elders are largely responsible, also certain teachers who encourage falsely for the sake of easily gotten dollars. Our men and women who occupy more or less advisory positions in their relation to these boys and girls should have a care. To approve of any youthfully expressed desire for a music career, or to aid financially in trying to make it possible, is assuming a large responsibility . . . and one not to be lightly taken.

Although so complex a situation never can be wholly corrected, it is possible to effect a betterment. One method, and an incontestably valuable one, is to spread enlightenment. That can be done in two ways: by word of mouth and through the public print. Grave danger attaches to the acceptance of statements made by persons not qualified to make them, and perhaps a graver danger is present in the too abundant presence of printed material set forth in daily newspapers and in weekly and monthly music journals; a deplorable condition because so much of that material is biased, exaggerated, or untrue. If our embryonic musically inclined (and others also, professionals and amateurs alike) were to read discriminately the damage would be less great. Unfortunately for all concerned, most of such reading is superficial or thoughtless . . . and so does music unenlightenment go its regrettable way.

There is more to be grateful for in the good arising from the teaching of music in the public schools, in the stimulation of general interest through community and music weeks affairs, in the unquestionable worth of music reproducing instruments which are approaching nearer to perfection every year. Boards of education are of a majority opinion concerning the place music merits in the public schools. It is grown lately to a gratifying degree; and the increase in the number of authoritative courses for the training of music supervisors indicates the importance of this branch of work. For when great universities establish such departments it is positive evidence of the recognition of a common need. My own experience in listening to public school choruses and orchestras and bands has been illuminating. Highly significant also is the future portended by the sending forth of hosts of young

people who have been given some acquaintance with music; they will form a large part of our concert and opera audiences of tomorrow.

Those reproducing instruments—the player piano and the phonograph—have performed a vast service in the spreading of good music, and, apart from contributing to human enjoyment, they have done a genuine educational work. Only a few weeks prior to the publication of this volume certain amazing discoveries were made with respect to the phonograph art and its advancement now gives to the world a reproducing instrument different from all others.

The future of the radio and its artistic usefulness are of course matters yet to be learned. When broadcasting and reception have reached the improvement they unquestionably will there must develop some well ordered plan for utilizing the services of distinguished interpretative artists and organizations. Thus far little has been done in the United States; England has partly, though not completely, solved the problem of radio broadcasting of great artists and organizations. When the solution is accomplished, and in a manner which does not disturb the integrity of concert giving, larger music audiences for public performances should ensue. To what extent it is not now possible to estimate, and it doubtless will require several years to dispose satisfactorily of a situation which the introduction of the radio into serious music affairs has caused.

Assistance in this music evolution we are undergoing is coming from many sides. Those festival societies whose accomplishments are rooted in the soil of earlier days are still contributing their share; less easily perhaps than formerly, although the established festivals continue steadily year after year with their best ideals intact. Individual music patrons, too, are seeing the great light which music sheds and from their abundantly filled purses are taking funds to aid in any constructive music work. More will be added to their number as time goes on, for the aesthetic germ has gotten firmly under the skin of this nation. I think also that fitting attention should be directed upon the efforts of those organizations—small as well as large—which are carrying on so staunchly in innumerable ways. You will find their efforts actively present wherever you chance to go; and rising steadily among them is that determination to give the native composer his chance. For he is being heartened through the proffering of alluring prizes, and his works of pretentious mould now find hearings which until recently he rarely got.

As for the educational opportunities this country offers—they are almost in excess of the tremendous demand. Their comprehensiveness, gradually broadened when the world war checked the flow of pupils Europewards, has now become well nigh complete and the latest move towards a standardization of courses, credits, ethics, and other procedure likely to operate beneficially upon music teaching and study savors of a real awakening. So much of the world's best in respect of music instruction is now centered in the United States that the fact can no longer be ignored; it is a fact, moreover, which is becoming generally recognized and acclaimed, due chiefly to the increased confidence our resident teachers command. There are inferior conservatories, and private teachers too, but they are to be found everywhere; no one country is free from these undesirables. Finally, the establishing of endowed institutions of music learning, and the strengthening of the music departments of our universities and colleges, are stabilizing this fundamentally important cause.

All these influences, now steadily at work, must wield a powerful effect; and far-seeing experts are agreed upon the benefits they are sure to bring.

Europe, South America, and the far east (Australia, New Zealand, and Japan and China) are also prominently in the world's music scheme of things—Europe in particular. Her chronological priority in the art and her creative and interpretative preëminence, which was maintained until the late great war reached its height, have since suffered. But the last twelve months have seen a recovery in several countries, notably Germany and England. Italy, where opera is the chief attraction, has lately shown leanings towards a higher music sphere, and France is struggling for better things, if not altogether successfully. A general effort seems apparent to drive forward, and evidences of progress exist almost everywhere.

From virtually every viewpoint, then, it is apparent that on its interpretative side music in general, the world over, is in a state propitious for its advancement; a state which finds Europe manifestly improved over the condition that prevailed two years ago, and South America recovering operatically from its lapse of 1924 (that country does comparatively little in the concert branch of music, relying chiefly upon its "local" talent and importing only a few distinguished musicians). Japan and China are showing progress with their concerts; creatively those countries have done nothing to interest the Occidental ear. Australia and New Zealand have gone on steadfastly in their customary fashion, keeping their concert offerings within limits imperative to approximating the demand and the supply.

The situation with respect to composers seems somewhat confused; as might be expected in times which are not yet settled completely in the new groove . . . whatever that proves to be. We know only that groups of composers, of all nationalities and in all countries, appear to be "feeling their way." Out of their experimentings there may be born something which will give to the world a fresh idiom; but I need scarcely go deeply into that, since authoritative writers in their articles published elsewhere in this volume have considered the traits and accomplishments of representative composers of nearly every school and nation.

What the high lights set forth in this article would seem to disclose is the seething of numerous elements in a huge melting pot. Traditions are being thrust aside, and long established customs modified or else being replaced with those that are new. Familiar music figures are vanishing, or about to vanish; and their successors, younger and fired with modernism, are appearing. The next five years should bring very much to the world's music growth, and doubtless it will. That the United States seems destined to play an important part in that growth the foregoing evidence has been, I think, clearly shown; for so many elements essential to such a growth are available and being put to practical use.

MODERN MUSIC

By

Pitt Laubon

[Music Critic for the NEW YORK TELEGRAM and special writer]



N A RECENT issue of that persuasively-named periodical, the Pro-Musica Quarterly, of sober, not to say solemn information, one happens on this item: "Alois Haba has completed two operas called Sex and Self-Preservation. [Herr Haba has a pretty wit in names!] The score calls for, among other things, a quarter-tone piano, a quarter-tone clarinet, two harps (one tuned a quarter-tone higher than the other) and a string quartet. They will soon be given a hearing at a moving picture theatre at Prague."

Alois Haba seems to be (some caution is necessary) the leading modernist composer of today. To be sure, he has not advanced to smaller intervals than the quarter-tone. Still, that halving of the semi-tone opens the door on possibilities that will not be exhausted in a trice. Meantime our musical Jeremiahs will prophecy a harvest of dire calamity from this sowing of a smaller seed than orthodox procedure has allowed. But nothing else in art is so short-lived as its shock. Think of the innocent antics that filled folk with horror only twenty years ago!

Then people stood aghast at the number of staves on the music paper used by Richard Strauss for his scandalous opera Salome; many covered their ears while his Heldenleben battled raged; others still were much upset by the bleating sheep of his Don Quixote. The gentle composer of Pelléas et Mélisande was freely styled a musical march, and when he got round to setting the sea in whole-tone fashion, some critics insisted that the estimable Claude Achille Debussy had mistaken the ocean for a mud-puddle. The acidulous harmonies concocted by Max Reger were held to have curdled the sweet waters of Hippocrate to the uttermost limit of curdling. What would the good folk of that guileless day have done in the presence of the Haba phenomenon and others that we now face with equanimity, even with a pleasurable curiosity?

Every age hath its stalking terror and in Gilead there still is balm. Herr Strauss has become a gentle whipper of Vienna creams. Beyond a doubt he wrought prodigiously and so carried well over into the twentieth century the musical romanticism of the nineteenth. His tone poems and his operas are given widely. At least two of the former and one of the latter seem slated to last. Then there are a few good songs. But their elderly author today is as revolutionary as a jug of New Orleans molasses. As for Debussy, a fair part of Pelléas et Mélisande did not prove the open door to dissolution, nor is it, per contra, that masterpiece of masterpieces which a vaulting enthusiasm would once have had us suppose. In twenty years the world has come to know Moussorgsky and what its sons owe Boris. And modestly one may add

that Don Giovanni is not yet unsphered, while Tristan of Cornwall and the fair Yseult have shown themselves of sterner stuff than those pale lovers who wraithlike steal through the inky vaults and twilight gardens of Pelléas et Mélisande. And the tonal porcupine, Max Reger? Alas, poor Reger! That indefatigable pedagogue, who sought to repeat the miracle of Bach the Father, already counts for little more than the vanishing memory of Joachim Raff.

How will Alois Haba affect us in twenty years? Never has prophecy seemed less fruitful than today. Besides, is it really any of our business now how he or another will affect us years hence? Had we foreseen in 1905 the music of 1925, we might have refused so much as a hearing to the Strauss, the Debussy, the Reger of that day. And we should have done wrong. But Haba, unlike the radicals of twenty years ago, seems really to be digging to a root. They, for all the "peril" of their tendencies, stemmed into the great past of music and broke not with their heritage. It was Busoni in 1907 who voiced discontent with the existing musical system in his *Entwurf einer neuen Aesthetik der Tonkunst*. But the actual chopping of the whole tone into six he left for other hands. Haba in his experimentation has chosen the quarter-tone. His decision has not prevented, however, that exploring pianist E. Robert Schmitz from advocating a "subtle curve" of third, quarter, or still smaller divisions as an escape from the "angular succession of the intervals arising from the diatonic", that exhausted system, "unscientific and arbitrary", which has become the normal one for us occidentals only "by force of habit".

So what Alois Haba is working toward is no amplification and reshaping of an old system in a search for undiscovered riches, but a music new from the root, based on the recognition and use of the quarter-tone. Already he has had eager followers like Ernest Bloch and Carillo, the latter of whom at the present writing is reported to be in Mexico perfecting an ample group of instruments that shall play quarter-tones as readily as Haba's quarter-tone piano. Such may be deemed the extreme flight up to date of musical revolution as it affects the scale itself.

In the former "central empires", where twenty years ago presided Richard Strauss and Gustav Mahler as chiefs of modernism, we now find Haba with his quarter-tones; Arnost Krenek (a Czech like Haba), the atonalist; Paul Hindemith, whose vaunted "richness" of musical endowment sometimes strikes the vivid path of rag-time and jazz. Already that erstwhile nursery monster of Viennese music, Erich Wolfgang Korngold, seems to be a hopelessly back number at aural Schrecklichkeit. Franz Schreker interests us Americans principally because his operas have not yet been done here. But he has the pleasant satisfaction of knowing that they are popular throughout Germany. Schreker, however, belongs to an older flock, and the modernism of his lyric dramas has less to do with music than with a certain virtuosity in the choice and treatment of subject, ranging from the folk-tale to the movie, for the phantasmagoria of E. T. A. Hoffmann to the urgent subtleties of Dr. Freud. Older than Schreker and far more widely famous is Arnold Schoenberg. From a harmless enough beginning with songs suggesting an enfeebled Brahms who had drunk of the Tristan potion and known nausea, Schoenberg proceeded through this opus and that, venturing, experimenting, feeling an uncertain way, until he achieved a music which discards tonality as an outworn garment and soars in its own particular ether of pure chromaticism. There is much more to the Schoenberg idiosyncrasy than just that—one might cite his amazing ear for instrumental timbre, or his equally amazing idea of what the human voice may do, and so on to the limit. The fact is that Schoenberg

still evades the general, still whets our curiosity, still invites discussion and awaits appraisal.

Take his Pierrot Lunaire. Here is a composition that some who are by no means musical tories set down as utter madness. The elected voice, wailing betwixt speech and song, delivers the text of a series of macabre and decadent lyrics and assorted noises of whose accompaniment would even so late as the end of the last century have passed belief. The dyed-in-the-wool Schoenbergite swears by this song cycle, so to term it. Indeed, the vocabulary of every extant European tongue has been ransacked to praise it fitly. But, for all the purpled language of laudation, there are chill and doubting Thomases who, without consigning Pierrot Lunaire to the rubbish heap or banishing its author to bedlam, maintain that one or another of its lyrics, stripped of "eccentricities" of dress, is in essence nothing but a conventional and commonplace German Lied! Still, however the world ultimately rates Schoenberg, it is by no means done with him and his music.

French music in the early years of this century occupied a position of leadership. Vincent d'Indy, arrayed in the mantle of César Franck, was an outstanding modern master. Debussy alarmed the pundits, even while they confessed his charm. Nobody outside of France seems to have taken stock of Erik Satie, but young Maurice Ravel was a danger still unmeasured. If that sort of thing be perilous today, so are Rameau and Couperin!

In its present estate French music is not displaying the experimental boldness of German. It has no Haba, nor yet a Schoenberg. In spite of all that has been said in depreciation and even ridicule of the Groupe des Six, from that group issue the two most conspicuous of the younger French composers—Arthur Honegger and Darius Milhaud. Honegger, son of German-Swiss parents who had settled at Havre, is a typical Teuton in his respect for form and in the solidity of his workmanship. His modernism emerges in atonality and contrapuntal boldness. Though already the composer of works of such scope as the oratorio Le Roi David and the "mimed symphony" Horace Victorieux, Honegger became a composer of international renown only after the success last year of his locomotive piece, Pacific 231. Milhaud is facile, prolific, uneven, something of an eclectic; a composer of operas, of music for plays and pantomimes, of symphonies, of chamber works, of piano pieces, of songs. The particular brand of his radicalism is polytonality. But it is when his Jewish heritage speaks out that his inspiration is finest.

What hellbroth of music may be brewing behind the Soviet frontier we outlanders can scarcely so much as guess. Nicholas Miaskovsky, who is just becoming known in non-Russian countries, seems moderate enough, a throw-back toward Tchaikovsky. To the world in general the musical capital of Russia is not Moscow but Paris. Paris, where Igor Stravinsky lives, likewise his satellite and corollary Serge Prokofieff. To all intents and purposes the shadow cast by Russian music today is the shadow of Igor Stravinsky. So striking and influential is the personality of this composer that for the last dozen years at least he more than anybody else has dominated modern music in general. Nevertheless there are those who firmly believe that he himself reached his furthest development in *Le Sacre du Printemps* as long ago as 1913, a score which in their estimation marks the extreme point to which music can proceed and remain music. Maybe he did, but the attempt to set an "extreme point" has met with nothing but defeat from the day of All-Father Bach onward. Apparently nobody denies today the value of *Le Sacre* and few have the least fear of it. Of course the wildness of *L'Oiseau de Feu* and *Petrouchka*

long since became thoroughly domesticated. So we learn without surprise that some hardy souls regard Stravinsky the orchestral innovator as already a back number, and of course to the Haba school he must seem obsolete on his own testimony of an arrogant refusal to dabble in such minutiae of sound as quarter-tones: "Why should I? I don't need them!"

It is interesting to note that F. T. Marinetti, who once threatened to carry musical "futurism" to undreamed of lengths in lyric Italy, has turned his attention to other matters, leaving the tonal art in the hands of one of the soundest and most flourishing of contemporary groups, which counts to its credit men of such learning and talent as Pizzetti, Malipiero, Alfano, Zandonai, Casella, and Respighi, besides younger fellows like Rieti and Castelnuovo-Tedesco. Modern Russian and French influences, which were discernible even in Puccini's work as far back as *Tosca*, have been boldly welcomed by these men, but not to the detriment of their own sturdy individuality. Their aim to carry the traditional songfulness of Italian music into modern idioms is worthy of all praise. Here in America we have heard a number of their orchestral, choral, and chamber compositions, but so far their operas have been regrettably neglected, save in the case of Zandonai's interesting *Conchita* and his less typical *Francesca da Rimini*.

Hungary boasts two ardent modernists—Bela Bartok (who has been lauded as extravagantly as Schoenberg himself) and Zoltan Kodaly. Both men have made a searching study of the authentic folk tunes of their country with a view to ridding Hungarian art music of the gypsy taint. In Spain Manuel de Falla, most important of living Spanish composers, has been engaged in a corresponding work. In England (here, of course, the gypsy question does not enter) old English music exerts a mighty influence on young composers. The English group has many cordial admirers. Where twenty years ago Elgar and Delius were the preëminent modernists, today we find Vaughan Williams, Bliss (with his *Color Symphony*), Holst, Bax, Goossens, Berners, Bridge, Holbrooke, Bantock, Harty, Cyril Scott, none of them an extreme radical of the German type, but all busily carrying on in the interest of musical development in Great Britain. Moreover, that Dutch modernist, Bernard van Dieren, has long made London his home.

It is right here in America, no doubt, that radical experimentation has struck a livelier pace than in any other country outside of Germany. The ever-ready Ernest Bloch has followed his leader, Haba, into the doubtful country of the quarter tone; Edgar Varese, a "fourth-dimensional" composer, could, one is assured, give Stravinsky lessons in scoring for any percussive instrument save the ash can; Henry Cowell kneads out tone-clusters from the keyboard with his embattled forearms; fallen angels obediently march to the swiveling fanfares of Carl Ruggles's transmuted brass. Nor must we, in the stimulating presence of such pioneers as these, forget their predecessor, Leo Ornstein, once our simon-pure musical futurist, although his later products in an older manner may invite forgetfulness.

We are beholden to our devoted band of revolutionaries for not a little merriment and maybe some genuine progress. And however time, the great assessor, shall decide their case, the fact remains that here or elsewhere in the earth no man serves the cause of music by smugly sitting down to rewrite Bach, Beethoven, Wagner, Brahms world without end. They are sufficient unto themselves, and whether or not eventually the quarter-tone prevail, or divisions smaller still, we may be certain that the hardy trail-blazers sometime, somewhere, in their pilgrimage will happen upon mountains that mankind will like to call delectable.

THE CASE OF AMERICAN MUSIC

By

Alexander Troid

[Managing Editor THE MUSICAL DIGEST]



S YET there is no firmly established school of American composition. This is not due to a lack of creative musicians of American birth. There are many American composers, but they have shown little inclination to unite, to learn music manners from each other, and gradually by interaction and reciprocal influence to establish styles distinct from those of the composers of other countries.

Such community of style is fundamental in the existence of a national school of music. When a new French composer presents his music to the world, his nationalism is usually recognized from the fact that, individual as his manner may be, one can hear echoes of the voices of Franck, or Debussy, or d'Indy, the masters with whose language the French spirit has become identified.

There is no single musical style (I exclude consideration of jazz for the moment) in which the voice of America is heard. Music is young in this country, and until recently, at least, our musicians have had to learn their art and their craft abroad. Foreign voices sing in almost all music composed by Americans, because Americans have undergone the influence of foreign masters. Thus the music of one of our composers has the French quality; he has lived and worked in France with French teachers. The works of another American have a Russian tinge; of all the composers whose music he has heard and studied (very few of them American), a group of Slavs have written music that has impressed him most deeply. For similar reasons other Americans employ the manners of Italian or German composers.

There is nothing harmful in this dependence if it does not continue indefinitely. The ruggedest and most individual national schools of every age have at one time or another—usually early in their careers—submitted to foreign influences which have fundamentally affected their growth. Mozart learned from Italy, and even wrote operas to librettos in a foreign tongue. The early German instrumentalists, including such forerunners of Bach as Froberger, Buxtehude, and Pachelbel, were directly influenced by the polyphonic music of Italy. Previously Italy's choral masters flowered from an era when their national music was basically affected by the Netherland school. In more recent times Franck, a mighty figure in French music, could not have been as he was were it not for the influence of Wagner; and Debussy owed much to the Russian Moussorgsky.

Illustrations of international musical influence are innumerable, and they increase because of the modern ease of communication. Nowadays London is but a few hours from Paris. One can realize the proximity as much from listening to modern English and French music as from scrutinizing airplane timetables. One need not be abashed at the mass of evidence of influence, and question whether originality does not play a greater rôle in the construction of

music. The art of music is man's creation. At different times and in different places he has built it many ways. Each new composer chooses the line of development he prefers to follow.

So far America has not drawn its own line. There has not been created among our composers a style so dominant that it can be called national. Looking abroad for analogy we find that invariably national schools are grouped about great masters who teach and influence their contemporaries and following generations. In many cases the progenitors of national schools have learned from abroad, but they have added basic characteristics of their own that have distinguished their art from what they have borrowed, and that have been the nucleus of the individual organism of their own nation's music.

These distinctive characteristics are the result partly of the original genius of the influential composer, and partly of the materials which he uses, such, for example, as folksongs which have a truly national tradition and have been unknown to composers of other nationalities.

Among American composers there has been so far no master who has synthesized foreign influence, original genius, and nationalistic material in such a way that he has gained the affections of music lovers and the allegiance and discipleship of other American composers. Edward MacDowell was almost such a man. Now his influence is on the wane.

Partly, I imagine, this lack of an outstanding figure has been accidental; partly it has been the result of the American manner of living. It is only lately that many Americans have become interested in serious music. Even now, while the interest is greatly increasing, it is much distracted. Commerce has been the dominant pursuit of Americans, and up to the present to pursue another career is all but eccentric. One can imagine that many American minds capable of musical talent are never seriously turned to music. It is possible that in the average concert audience there are persons who have used in the pursuit of business abilities which, if differently directed from childhood, might advantageously have been lent to careers of music. Advantageously, that is, from the viewpoint of artistic success; few composers of serious music can more than make a living at their art.

The more obvious distraction in the career of composition is exemplified by men who cease composing for its own sake, because it is non-lucrative, and alter their creative manner with the purpose of producing music to catch the consumers' fancy and make a profit. Or they may quit composition, and either abandon music, or make their livings as conductors, performers, or teachers. Few American composers, in fact, have been free to do creative work. They have been hampered with the necessity of other activities.

Despite everything, the number of living American composers is great, although most of them are known even to habitual concert-goers only by name, if at all. The older men have lately been for the most part unprolific, and their earlier works are most familiar. Henry K. Hadley, for example, is represented in concert and opera more by his compositions of fifteen or twenty years ago than by his latest works, such as the choral pieces, *The New Earth*, and *Resurgam*, or his last opera, *Cleopatra's Night*.

Sporadic or sectional performance is the most that is achieved by the compositions of such men as George W. Chadwick, Edward Burlingame Hill, Frederick Shepherd Converse, John Alden Carpenter, Arthur William Foote, Daniel Gregory Mason, David Stanley Smith, or Henry Holden Huss. Mr. Carpenter's Adventures in a Perambulator and Prof. Mason's Symphony continue their rounds of the American symphony cities.

The winner of the most recent prize of the National Federation of Music Clubs was the veteran Edgar Stillman Kelley, who submitted his symphonic poem under an assumed name. This work has been performed several times on the Pacific coast, and perhaps will soon be heard in the East. Mr. Kelley's choral setting of *The Pilgrim's Progress* was last season heard in England under the auspices of the British Broadcasting Company.

Rubin Goldmark and Felix Borowski (the latter born abroad, but long established in America) are also names that continually find places on symphony programs in all parts of the country, although Mr. Borowski's works are perhaps better known in Chicago than anywhere else. Mr. Goldmark's *Negro Rhapsody* is close to becoming a staple in the repertory of the New York Philharmonic Society at least.

Another American whose music recurs in the public notice and approval is Ernest Schelling. During the last few seasons his *Victory Ball* has been played from coast to coast and in Europe, and on a recent tour of the New York Philharmonic Mr. Mengelberg performed Mr. Schelling's Impressions of an Artist's Life in several Eastern cities. Mr. Schelling composes fluently and powerfully on a symphonic scale, although he is almost always eclectic in style. He has lately been preparing a new opera.

The season of 1925-1926 promises to be interesting from the viewpoint of American opera. The Chicago Civic Opera Company has scheduled two native operas, one by W. Franke Harling, *The Light From St. Agnes*, the other by Charles Wakefield Cadman, *The Witch of Salem*. Meantime Deems Taylor, encouraged by the interest of the directors of the New York Metropolitan Opera Company, has quit critical writing, and is at work on the first opera he has yet attempted. Nothing will be known of this work, probably, until next year, but those who know Mr. Taylor's *Through the Looking Glass Suite*, and *Portrait of a Lady* are looking forward to his opera with great expectation. Mr. Taylor has the ability to write fancifully, lightly, and fluently. The labored manner has so often been associated with American music that his more spontaneous style appears promising.

Frank de Leone's opera on an Indian subject, *Algala*, is scheduled for widespread performance next year, under the encouragement of the National Federation of Music Clubs and of Fortune Gallo, who will produce it. Other American operas which have lately had elaborate public presentation either in part or in full are *The Echo*, by Frank Patterson, produced as part of the program of the recent biennial convention of the National Federation of Music Clubs in Portland, Ore.; Isaac Van Grove's lighter work, *The Music Robber*, one act of which has seen the footlights in Chicago and St. Louis; and Mrs. Eleanor Everest Freer's *the Legend of the Piper*, which shared the première of *The Music Robber* in Chicago. An American opera still in prospect is the *Snowbird*, of Frederick Stearns, who last winter paused in his critical writing in New York to compose.

Mention of Mr. Van Grove's lively work calls to mind the rumor of the intentions of George Gershwin, the popular composer, to attempt an opera in the jazz idiom. On Mr. Gershwin is founded the confidence of those persons who believe that in jazz we have a worthy national idiom.

Mr. Gershwin has shown his capabilities as a serious musician in his *Rhapsody in Blue*, for piano and jazz orchestra, a composition featured by Paul Whiteman and his orchestra. The encouraging thing about this composer is not his mastery of jazz, but his apparent talent as a symphonic writer, hinted even in his popular songs. In his *Rhapsody*, as Ernest Newman pointed out,

Mr. Gershwin developed his syncopated material much in the traditional symphonic manner. The jazz forms and mood are too confined for extensive use as serious concert music, but as one of the moods to be included in the emotional gamut of the pretentious composer the jazz style holds out interest as markedly characteristic and distinctive American material out of which a national idiom may be made. The skill with which Mr. Gershwin avoids the customary tawdriness and lack of originality of the jazz school marks him as a musician not to be condemned indiscriminately with his popular colleagues.

Again in Mr. Gershwin and his music what appeals to some exponents of American art is fluency and ease of expression. We are so used among American would-be composers to the labored imitation of foreign manners that a spontaneous music which gives no impression of strutting and pomposity is deliciously welcome. For the present Mr. Gershwin rides two horses. He has serious pretensions, and he is turning out facile and superficial pieces for commercial exploitation. We shall see perhaps in his piano concerto, promised for performance by the New York Symphony Society this season, how his two streams are flowing.

Among other American symphonic composers whose reputations and music are spreading over the United States, and even abroad, are Howard Hanson, Leo Ornstein, and Leo Sowerby. These musicians, who have perhaps little in common except their youth, are thoroughly abreast of the modern trends in European music. Mr. Hanson's Nordic Symphony and symphonic poems have been played by orchestras in all parts of the country, although they are little known in New York. Mr. Ornstein has retired considerably from the advanced stand he took in his post-conservatory days, and although modernists have regarded his comparative conservatism with regret, there are other persons who believe that he is gradually consolidating a manner of expression in which he is destined to say great things. His best instrument at present is the solo piano, although his Piano Concerto, played by him with the Philadelphia Orchestra last season, was considered remarkable. The music of Mr. Sowerby, first winner of the American Prix de Rome, is having wide circulation in America, thanks largely to Frederick Stock, of the Chicago Symphony, and Fritz Reiner, conductor of the Cincinnati Orchestra. Mr. Sowerby speaks as yet with a marked French accent, but his mastery of technique is encouraging.

The list of American composers includes a number of young men who are listening to the more modernist voices of the day. Aaron Copland, who has studied much in France, returned to America last season with performances of his Symphony for organ and orchestra in New York and Boston. Frederick Jacobi's new Symphony has already been played in such distantly separated places as San Francisco and Rochester, and Henry Eichheim has displayed his interest in Oriental music (with a pronounced Debussyan tang) from coast to coast.

Emerson Whithorne is another of the American modernists, and Blair Fairchild, also an advanced tone thinker, is spending most of his time in Paris. In the French capital is working an American youth who in some ways is unique even among the modernists, George Antheil. Mr. Antheil is reported to have enrolled electric bells and a dozen pianolas in the respectable orchestral family. His music, which has been performed in France, has not been heard in the United States, although it ought to be loud enough not to need radio broadcasting. Louis Gruenberg's Daniel Jazz was selected by the International Society for Contemporary Music to represent the American art in the recent

modernist festival in Europe, a choice which may be questioned. Carl Ruggles, who boasts old New England ancestors, is busy writing music which they would not understand.

Many other American composers are actively at work, some of them frequently before the public as performers. John Powell's *Rhapsodie Negre*, which Mr. Damrosch took to Europe when the New York Symphony made its tour abroad several years ago, continues to have its meed of performances. This composer's Violin Concerto was played season before last in New York.

Another violinist-composer is Samuel Gardner, who played his own new Violin Concerto with Mengelberg and the New York Philharmonic last year. His symphonic poem *Broadway*, in which a jazz orchestra part is included, was one of the competitions selected for performance at the last North Shore Festival. Mr. Gardner is composing diligently. One of his new works is tentatively scheduled for New York performance by Mr. Mengelberg this season.

Hugo Riesenfeld, Arthur Whiting, Eric DeLamarter, Frank van der Stucken, Albert Stoessel, Chalmers Clifton, Walter Damrosch, Mortimer Wilson, Arthur Shepherd, Edward Collins, and Frederick Stock are others whose names appear on concert programs, and who merit more than passing review. A. Walter Kramer, perhaps best known for his songs, has written extensively for chorus and orchestra.

Besides the native born composers, or those who have been here since the beginning of their careers, there are others of foreign origin who have become closely identified with American music. Outstanding among them are Ernest Bloch and Charles Martin Loeffler, two of the outstanding men among the living composers of the day. Mr. Loeffler has spent the greater part of his life in the United States, and may really be considered American. He is known mostly for his compositions of a score of years ago, but such works as his *Pagan Poem* and *La Mort des Tintagiles* have received repeated performance.

Mr. Bloch has been in this country too little to be considered really a product of our own soil, but in the long run his may be a great contribution to American music. He is continually active in composition, and his works show such persistent development and originality of spirit that his teaching activities may yet result in the growth of a native school.

There are other musicians of foreign origin who have done much of their composition in America, such as Hugo Kaun, Sigismund Stojowski, Paolo Gallico, Leopold Godowsky, Josef Hoffmann, George Boyle, Lazare Saminsky, Edgar Varese, and Carlos Salzedo. This list can make no more pretension to completeness than the other tabulations of names included in this article. Great as are the activities of American composers in the larger forms, actual public performance of their music and full published record of what they do are all too scarce.

The lack of recognition of American composition is an important drawback to the growth of a national school. Nothing is more discouraging to a composer than the utter neglect of his music, and almost all American writers have suffered this discouragement acutely. One can understand how complete public disregard of a creative artist can undermine his perseverance, and make him entertain more and more persistently the thought that his time and ability would be better spent if devoted to one of the many non-musical careers which America showers with reward and prestige. I doubt whether most composers would be greatly troubled even by poverty, provided their music was played and their work recognized.

There is another fundamental advantage to a composer in hearing his music performed. Music is created to be heard, and there are no conditions which test its quality so completely as actual performance before an appreciative and critical audience. There are a thousand curiosities a composer has concerning his own scores that can be satisfied only by hearing, and it is this experience which helps him to strengthen his technique by pointing out to him his errors of judgment and his happy inspirations.

The present growth of movements for the performance of the new music of American composers therefore promises well. Contests are effective not only because of the reward in money, honor, and performance held out to the winners, but because they give incentive to composers who will win no other advantage. In competition they feel that they are writing with definite purpose, instead of specking pages which will find early rest in the bottom of a trunk. This incentive is important, for it breeds a concentration of effort without which there can be only poor achievement.

Best of all plans of encouragement are such as those undertaken by the Eastman School of Music and the State Symphony Orchestra of New York. Both these organizations, the former employing the Rochester Philharmonic Orchestra, are arranging concerts of manuscript works by American composers. The State Symphony is scheduling ten such programs this season, and the Rochester venture reaches its second concert this November. In its first program, given last May, Howard Hanson conducted music of Mark Silver, Adolph Weiss, William Quincy Porter, George McKay, Donald N. Tweedy, Aaron Copland, and Bernard Rogers.

Each season also the North Shore Festival holds a competition which involves public performance of five selected compositions from which one is chosen as a prize winner. Hermann H. Wetzler was the honored composer last spring.

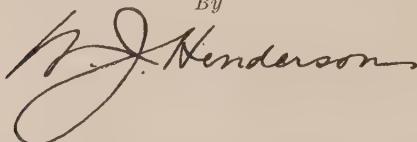
In the arrangement of such competitions one important fact must be remembered. There is great expense required to make a new composition ready for public performance. Parts, and perhaps even a full conductor's score must be copied from the composer's manuscript. The cost of this work may through various contingencies run above \$500. If they wish really to be helpful, promoters of the performance of new American music must arrange their plans so that they are prepared to require of composers only full score manuscripts, and they themselves ought to fit the music for actual performance. Otherwise their helpfulness is gravely limited.

Besides all else, an attitude of welcome toward American music must be established in our musical life if the national art is to be nurtured into full growth. At present performers and public are too cool toward the native product regardless of its quality, and are more friendly even to inferior music from abroad. This disposition, it is true, is gradually changing.

The national music crop probably is not permanently to be blighted by such frost. When the compelling persons arise about whom the American school is to gather, their music will make its own place. For the present, however, the national school is in a tender embryonic state. External influences which later will be of little importance now have it in their power to advance or delay the establishment of our national school of music. That is why contests and propaganda are important, and that is why American music lovers have a duty of which they must be conscious. When America has its Beethoven, or its Verdi, or its Debussy, allegiance will take care of itself, and so will the national art.

SOME TRUTHS ABOUT SINGING

By



[*Music Critic for the NEW YORK EVENING SUN, author of standard books on music, special writer, and lecturer*]

 T IS A PITY that ambitious aspirants for vocal fame too often fall into the popular error that singing is vox et praeterea nihil—voice and nothing else. To paraphrase Kipling voice is voice and when you have said that you have just arrived at the beginning of wisdom. The truth is that some of the most celebrated singers in the history of opera were not gifted with extraordinary voices. Pasta, Malibran, and Jean de Reszke come easily to mind. Both the women had bad breaks in their voices which only their great technical skill enabled them to cover. M. de Reszke's voice was one of moderate charm, but his singing was that of a supreme master.

The singers whose names have secured permanent places in the history of music studied their art—not for a few months, but for years. When they began their careers they were working on solid foundations. They were not guessing what might happen when they had to sing certain difficult phrases. They knew. But at this time it seems that every one is in haste. There is a sad lack of that patience needed to make a great artist. For voice is one thing and art is another and centuries ago Horace remarked that art is long and life is short.

The great singers never complete their studies. The youngsters wish to finish theirs in a year. Mancini tells us that Farinelli, one of the most brilliant stars of the eighteenth century, was such a true artist and assiduous student that he managed to acquire a new and more beautiful style after his fame was established and fortune secure. This attitude toward the art of singing seems to have disappeared. The typical young singer of to-day believes himself to be a star when he can emit a few clarion tones to "split the ears of groundlings." Unfortunately applause is not always significant. In New York for example there is no musical performance without applause.

In the end the supreme test of artistic success is the endurance of public favor. A pianist once declared to me that the only way to make money by playing piano was to be Paderewski. That was many years ago and conditions have changed. There are several successful pianists now. Singers have said that John McCormack was the only recital artist who made money. That also is no longer the case. But there is one indisputable fact relating to all the singers who make long and profitable tours. They know their job. They have technical foundation.

Singing, viewed as a technical performance, is easy to do and hard to learn. No physical expression can be easier than singing when once the singer

has mastered the method. But because it is difficult to acquire the necessary automatic operation of the vocal organs, the study of singing needs a long time. Singing is an art and the performance of it, the use of the voice, is an art. It does not come by nature. It might come much easier if most of us did not speak so badly. But since we swallow two-thirds of our vowels and maybe half our consonants, when speaking, we have grave difficulty in getting the vowels up out of our throats and enunciating the consonants neatly with the tongue and lips.

It was with such fundamental matters that the early Italian masters concerned themselves. Their first aim was to teach their pupils to produce a clear, pure, smooth tone, free from audible nasal quality and equally free from throatiness. They demanded a perfectly accurate intonation and would not allow the use of an accompanying instrument in the practice of vocal exercises. They required a correct pronunciation of the vowels. This seems a simple requirement, but one has only to observe carefully the speech of those around him to recognize the fact that the vowel sounds are seldom clear and resonant. We must sing vowels; they are the generators of tone. We cannot sing consonants except the liquids which may be made semi-vocal. The sounds represented by m, l and r were recognized as liquefied far back in the days of the Schola Cantorum of Rome, and some modern singing teachers utilize the first two as aids to placement of tone.

But they cannot accomplish much if the student does not pronounce clearly and correctly the sounds of the vowels. Any one who listens analytically to singing will note constant failures in this. The sound "ah," used by so many teachers as the chief tone producer, is seldom delivered with a throat quite free from tightness and with the normal coöperation of the resonance chambers of the head. The old masters knew practically nothing about the physiology of the vocal organs, which began to receive scientific study about 1840, but they were musicians and they knew when their pupils were producing musical tones. Any other kind of tone was barred from the art of bel canto.

The most significant lesson which comes down to us from the time of the early Italian teachers is that students were required to establish their art on solid technical foundations. They were obliged to devote themselves for several years to vocalises. They were not permitted to launch into operatic arias till they were properly prepared to do so. The old story of Porpora keeping Caffarelli at work on vocalises for six years is perhaps an exaggeration, but it is based on the practise of the time. Caffarelli could sing anything beautifully when he completed his course because he had the necessary technic. If any reader of this article will turn to the name Agujari in Grove's Dictionary of Music, he will find recorded there some cadenzas sung by the prima donna and noted down by Mozart. The soprano had a range of three octaves and therefore the compass of the cadenzas is astonishing, but the technical difficulties aside from range are more significant.

Take Kiesewetter's book on the old vocal music and you will find a bit of florid music as sung by Vittoria Archilei about 1600 and the technical demands are just as great as those of the Agujari cadenzas. In Mr. Krehbiel's book on Music and Manners in the XVIII Century you will find cadenzas sung by some of Handel's singers in London and again the technical requirements are formidable. All singers in those days were expected to perform florid music. No one every heard of a "colorature" voice or a "colorature" singer. Every one was a master of passage work. The vocal study of the time gave the

student not only a clear, limpid tone, and a perfect legato but a matchless flexibility.

To-day we hear students declaring repeatedly that such preparation is not necessary for the career of a modern singer. The coloratura singer is a specialist and such operas as *Lucia* are reserved for her. But underlying this there is a specious fallacy. If any reader could go over to Berlin and drive out to the Gruenwald to visit an old lady named Lilli Lehmann, he would be told that the reason why she was such a successful *Isolde* and *Bruennhilde* was that she had the vocal technic which enabled her to sing also *Filina* in *Mignon* and *Violetta* in *La Traviata*. The last time I saw her, which was two or three years before the war, when she was over 60, she told me that she was going to Ischl for three performances and that she would sing *Violetta*. There was a past mistress of the old Italian style.

When Jean de Reszke sang Siegfried in *Goetterdaemmerung* at the Metropolitan there was one passage in which he aroused the admiration and envy of every other man in the company, and that was the narrative of the hero's young days delivered in the last act. In that story Siegfried has to repeat what the forest bird sang to him in the second act of the drama *Siegfried*. Maurice Grau was never able to get a woman to sing that passage as beautifully as M. de Reszke sang it. He had not only the tone and the legato and the diction, but the perfect flexibility of voice. He had served a long apprenticeship to his art. He never ceased to be a student. Nor have I ever known a great singer who regarded his own technical study as completed. They all keep at it till the end of their careers. They remind me of a story that gifted American violinist Maud Powell told me.

Every morning at her country place up in New Hampshire she practised certain exercises—not concert pieces, but technical studies. Her window was always open and a new chore boy wonderingly passed back and forth about his work for over a week, always hearing the same thing. Then when his patience was at an end and his mind staggered, he called to her: "Say! Can't ye play it yet?"

That is too often the attitude of the young singer of to-day. He does not regard the time expended on technical exercises as well spent. He desires to work up repertoire. Time and time again I have heard pupils working away at *Ah, fors é lui* or *Ritorna vincitor* when they could not even execute the phrases smoothly. They had not a sound technical foundation.

The objection raised by the pupil usually is that all this technical ability is not essential to a successful career. The young singer always calls attention to the fact that many of the prominent operatic artists commit errors which the teachers are continually pointing out to the pupils and nevertheless have lucrative engagements. All of which is true, but none the less misleading. The most famous singers are usually the best paid and they are, as a rule, paid for "delivering the goods." Furthermore the singers with the soundest technic have the longest careers. It was her solid foundation that enabled Mme. Lehmann to sing *Violetta* when she was over sixty. Battistini, the celebrated baritone, is about 70 and still singing beautifully. Some of the great singers of the Handelian era held the stage for 40 years.

Furthermore the public does not set the standard of art. Neither do the critics. It is the artist who does this and upon him rests the responsibility of educating the public taste. As far back as 1723 Tosi in his book on florid song declared that a singer should not be pleased if an audience applauded him for doing something inartistic, but should make it his business to teach his public

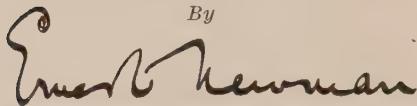
true art. Naturally the ultimate answer to all questions depends upon the singer's ambition. Does he wish to regard singing purely as a business and try to find the shortest and quickest route to the box office, or does he wish to create for himself an ideal standard and a permanent artistic following?

Other artists will, I am sure, not think that I am casting a slur upon them if I select from among them one to serve as an example. From the beginning of his career as a concert singer John McCormack made it his custom to place always on his program some of the best vocal music and to sing it with consummate art. He was supposed at that time to be merely a singer of popular ballads, but gradually he convinced the musical public of the whole country as well as the critics that he was a great artist, one of the best living singers of Mozart and Beethoven as well as of Irish folk songs. The result was that his fame became world wide and that there was a universal demand not only for his phonographic records, but for himself in person. And he is still "going strong."

Such a career ought to convince the student that being a great artist pays. And think of the joy of living such a life. Money cannot buy that. That sort of happiness comes only from within.

MUSIC IN ENGLAND

By



[Music Critic for important British dailies, author of standard books on music, special writer]

THE colour of our opinions upon music in England at present will depend upon whether we look at it from the point of view of composition or from that of performance. If the former, we have some reason to be optimistic; if the latter, we may be forgiven for a slight pessimism.

The standard of performance has been steadily falling for some years, though so imperceptibly that probably only those people are aware of it whose business it is to compare the present with the past, and home affairs with those abroad. One cause of the decline seems to be that many of the excellent singers and players who were at their best ten or fifteen years or so ago are not as young now as they were then, while there is a decided scarcity of newcomers of the same quality. It is virtually impossible, for instance, to get three really satisfactory soloists for Elgar's Dream of Gerontius,—certainly impossible to get three who, either individually or in ensemble, fit that work as the soloists of the last generation did; indeed, the only quite satisfactory representative of any of the three parts is John Coates, who has been singing Gerontious for about twenty years, and is now a man of close upon sixty years of age.

The same difficulty arises in connection with the finale of the Ninth Symphony. We can get four fairly competent singers in their own lines, but none of them will give us the impression that he, or she, has any particular vocation for this particular kind of music. It all means, in the last analysis, that we are exceedingly short of good singers, and that the few we have are necessarily called upon very often to do a class of work for which they are not well fitted either by training or by temperament.

The decline is especially evident in opera. During the war, Sir Thomas Beecham ran an excellent English opera company. He had a large number of really good singers, and by dint of always playing together they became a genuine ensemble. Owing to temporary financial troubles he had to let the organisation disband soon after the war was over. After an interval it was put together again,—or the remnants of it were—as the British National Opera Company, which has had a severe struggle to maintain its existence. Some of the singers of former years are no longer available; others are gone past their prime; and few of the new recruits are of the quality of the old guard. The Company made the mistake of trying to run opera as a coöperative concern—as if a train could be run by the passengers! The absence of proper independent direction led to a decline in the standard of performance and the loss of public support.

Last year Mr. Frederic Austin was given the post of artistic director. He was formerly one of our best baritones, and had sung for years in the Beecham company. He is a man of wide culture and a musician of exceptional attainments, and in a short time he has done a good deal to establish discipline

and restore the old standard. But the Company is terribly hampered by lack of funds; its losses have been heavy, and it finds it anything but easy to raise fresh capital. Lately the Carnegie Trust has undertaken to guarantee it against loss on the production of certain works. The great difficulty of the Company is that it cannot perform in London during the summer; and as the provinces will not patronize opera except in the winter, it has to close down for several months, thus making no revenue while certain overhead expenses keep running.

It is barred from London in the summer because international opera is now re-established there at that time. The old Covent Garden "season" was necessarily suspended during the war. An attempt to revive it was made in 1919; but the plans were not well laid, the hour was not propitious, and the results were financially disastrous. Nobody dared make another venture of the kind until last summer, when the Covent Garden Syndicate (the body that still holds the lease to the theatre) made a fresh beginning with a season of four weeks of German opera and four weeks of Italian. The results were encouraging enough to lead to a similar season being arranged for this year, the finances, however, being supplied by a new organization, the London Opera Syndicate. We may probably regard the summer international season as being a permanency. Last year the British National Opera Company played at another theatre during and after the Covent Garden season, but lost heavily.

Those whose ideal is a permanent English Opera complain bitterly of the set-back to their hopes through the new developments; but the fact remains that there is in London a large public willing to pay high prices for German and Italian opera for a few months of the year, and they have a perfect right to demand to be supplied with what they want. The outlook for English opera has certainly not improved by the revival of Covent Garden.

Our orchestras have shared in the general decline, for economic and other reasons. A good orchestra can be made up by selection—that at Covent Garden this year is an excellent one—but there is not a single orchestra in London that can be called first-class. In most of the orchestras the deputy system brings about deplorable results at times; and while the constant change of conductors develops exceptional quickness in our players, it of necessity prevents the acquisition of any such cohesion, so corporate a life, as distinguishes the really great orchestras of the world. In London the only orchestra with a regular conductor is the Queen's Hall, that is under Sir Henry Wood. The material of this, however, is in many departments only second-rate. For cohesion we have to go to the Hallé Orchestra in Manchester. This was formed by Sir Charles Hallé, and was then, for many years, under Richter. When he left, there was a period of experiment, and then came the war. For the last few years the orchestra has been in the sole charge of Hamilton Harty, a gifted youngish conductor, who is making a fine instrument of it. Birmingham is making a desperate attempt to establish a permanent orchestra. In Scotland, the Scottish Orchestra, (under visiting conductors) serves Glasgow, Edinburgh and other towns. In the small seaside town of Bournemouth there has long been a capable permanent orchestra under Sir Dan Godfrey.

On the whole, the conditions of public performance are not so good as they used to be. In matters of composition, our present state and our prospects are better. We are producing a number of composers who can hold their own in the world's concert-rooms. Our music is characteristically English in more ways than one. As a race we have little liking for wild experiments in art or politics or anything else; and our best music of to-day avoids the extreme to which the music of some other nations seems inclined

to run. And our music is becoming distinctively English. If I were asked to define this I should have some difficulty in doing so. I have never been able to subscribe to the ordinary "nationalist" view of music, and still less to the theory that music can become "national" by the composers of the country all putting their heads together and deciding to do this, that or the other,—to base themselves on folk-song, for example. I object, indeed, to the term "national" music, and prefer the term English music, or French music, or German music, as the case may be. It is possible for twenty German composers to write in twenty different styles, and express twenty different outlooks, and yet all be German. No two of our present-day English composers think about the same things or express themselves in the same way, yet there is something in each of them that is unmistakeably English,—or British, if we prefer that term.

Elgar and Delius are now both oldish men (Elgar was born in 1857, Delius in 1863, and we shall probably not get much more music from either of them, Delius's health is very bad). These two occupy an unassailable position as the leading figures of the last generation. Granville Bantock seemed, fifteen years ago, to be advancing into the front rank, but he has produced but few works of any magnitude since then, and so little of his music is given in London that a new generation has grown up there to whom he is little more than a name. His last big orchestral work was the Hebridean Symphony. Some months ago an opera by him on a Hebridean legend (*The Seal Woman*) was produced in Birmingham, but it has not reached London, and the score is not yet published. Bantock's comparative silence is puzzling, for he showed inventiveness, charm, and power.

Of the generation immediately following these three, the most prominent figures are Vaughan Williams (born 1872) and Gustav Holst (1874). Following these in order of time are Rutland Boughton (1878), Cyril Scott (1879), Frank Bridge (1879), John Ireland (1879) and Arnold Bax (1883). The four on whom English attention is now chiefly concentrated are Vaughan Williams, Holst, Ireland and Bax. The first seems to me not yet to have found himself; but as I have had the same feeling about him for about the last twenty years, either my judgment is badly at fault or he is one of those artists who, for all their undoubted gifts, find it hard to produce one work that makes us leap up in delight and say "Yes, that is just right!" He has come under many influences, and apparently is not quite strong enough to assimilate them all and turn them into unmistakeable blood and bone of his own; his life-long obsession with folk-song is now certainly revealing itself as a weakness. But his best work is so fine that one cannot think of him without respect and without great hope for the future. His two symphonies, the London and the Pastoral, are now fairly well known. His recent excursion into opera, *Hugh the Drover*, showed an aptitude for the stage we should never have suspected of a mind so contemplative; but I fancy the manufactured folk-spirit of much of it will tell against it in time.

Holst's *Beni-Mora Suite* and the *Planets* shew his strong individuality, and his is probably the most vital mind among the younger men. In opera, after three attempts, he is still experimenting; his last, *At the Boar's Head*, is an astounding tour de force, but is probably not built for long life on the stage. Ireland's chamber music is steadily making its way, and his latest large work, the *Mai Dun Rhapsody*, gives us a feeling of his aptitude for the orchestra that the earlier *Forgotten Rite* did not.

Bax is passing through a transition period. His highly poetic imagination has always been a little luxuriant, and his texture a little loose; there is hardly one of his long works that would not be the better for condensation. But his recent symphony shows him grappling with sterner problems both of thought and of technique. Cyril Scott has not captured the English public with any big work,—neither his piano sonata nor his piano concerto has "caught on"—and he remains an agreeable miniaturist. Boughton has achieved a curious success with his opera *The Immortal Hour*. It has some charming moments and many palpable weaknesses; but it has developed a cult; we hear of the same people attending thirty or forty performances of it. His later opera *Alkestis*, cannot establish itself. His gift is a positive one, but slight; he suggests a folk-composer using a modern technique.

Goossens is recognized as clever and promising, but nothing of his except a little string piece has captured the general public. His *Sinfonietta*, of which I have heard only one performance, struck me as being by far the best thing he has as yet done. He came, at an impressionable age, under influences that were not wholly good for him; and now he has to shake these off and find his real self. Curiosity as to Bernard van Dieren has been aroused by recent eulogies of him; but all his work is still in manuscript, and such of it as has been performed in London recently has not been generally felt to bear out the high claims that were made for it. Judgement must be suspended, however, till we know more of it, and know it better.

We have dozens of young composers who show a certain amount of promise. The fact that their names appear frequently in our programmes shows a commendable disposition on the part of the English public to take its own music seriously. Our men are certainly standing on their own feet at last. But it has to be remembered that at present there is no big foreign figure to influence the young composer. Strauss and Debussy are already classics. Stravinsky has had no following except among a few of our weaker composers. Schoenberg and Bartok have no following at all among us. What would happen to our young men if the continent were suddenly to produce a composer of the calibre of a Wagner, a Brahms, or a Tchaikovski I should not like to say; but one likes to think that our English composers would not lose themselves in him as our young men of the last generation or two lost themselves in his predecessors. Our great trouble now is not the production of English composers who are really English and do us credit, but the decline in the concert-going habit and the lowering of the standard of performance just at the time when our music is making good its claim to be heard not merely *qua* English music but *qua* music.

MUSIC IN FRANCE

By

Henry Trunier

[Editor *LA REVUE MUSICALE*, author of standard books on music, and special writer]

I Composers

 IMMEDIATELY following the armistice, in 1918, it was not without anxiety that French lovers of music looked into the future of their native art. Among the younger set many important composers had fallen on the field of battle. Debussy had lately died; Gabriel Fauré was an old man; Dukas had been silent for a decade or more; Ravel, after harsh war experiences, was broken in health. One could not look forward to novel productions by masters like Widor, d'Indy, Guy Ropartz, Rabaud, or Witkowsky, all of them known for their adherence to forms of the past.

It was then that Erik Satie launched the set of the "nouveaux jeunes." Although they first made their appearance as a single new school, these six youths differed greatly among themselves in talent, natural gifts, disposition, and taste. Several of them, like Milhaud and Honegger, were already accomplished musicians; others, like Poulenc, gave signs of astonishing precocity; and then there was Auric, still searching for himself, and destined to discover his true manner only much later.

By 1925 the post-war anxiety has been dissipated. Hopes resurrected. Before passing away, Gabriel Fauré presented posterity with admirable, even youthful works. Though Paul Dukas is still silent, it is well known, at any rate, that he has lately completed an important symphonic work based on Shakespeare's *Tempest*. As for Ravel, he has since the armistice given us some of his most beautiful music: *L'Enfant et les Sortilèges*, *La Valse*, the Sonata for Violin and 'Cello, and so forth. Albert Roussel, who before the war was hesitating between the contradictory influences of Debussy and d'Indy has definitely found himself, and in his *Padmavati*, his *Symphony*, *Pour Une Fête de Printemps*, and *La Naissance de la Lyre*, he has proved himself incontestably a leader of the French school.

Before the war André Caplet was known almost entirely as an admirable conductor, although he had attracted some attention to his activities as a composer with his songs, written under the influence of his teacher and friend, Debussy. He has since made a marked impression as a composer. In his recent songs and symphonic works, and above all in his sacred music, he reveals ability as a creative musician of originality and deep sensibility. It was cruel that death interrupted a career of such promising start.

The young composers who have come to light since 1918 continue to show progress—with the exception of Durey, who appears to have abandoned a musical career. While Milhaud, who was the first to catch the public eye, seems to be marking time in his development, Arthur Honegger, on the other hand, continues his forward march.

His oratorio, *Le Roi David*, has had a triumphal success wherever it has been heard in France, and the announcement of it was enough recently to pack the great hall of the Trocadéro. Honegger is today the only member of the younger set who is really popular—and without making concessions to public taste. There emanates from his music a feeling of force and grandeur which subjugates the masses and makes them forget whatever is strange and unaccustomed in his style.

Georges Auric, whose first works were greeted with excessive enthusiasm, is now in full possession of his powers. The Ballets Russes have recently showed us two of his compositions very different in inspiration and style, *Les Facheux* and *Les Matelots*, but both of them equally attest to the precocious mastery, the vigor and surety of touch of this twenty-six year old composer.

Francis Poulenc, who showed distinctive ability in his first productions, has by now achieved the mastery of a technique which was earlier lacking. His ballet, *Les Biches*, his Promenades for piano, and his Poèmes de Ronsard are among the finest productions of the young French school.

Another of the Six who has made progress is Germaine Tailleferre. Her music has above all the quality of spontaneity. Always she has hearkened to the voices of the old masters, Bach, Scarlatti, and Couperin. Her latest compositions show the mark of their influence.

Besides "The Six" many musicians of talent have appeared on the French scene. I cite first of all Roland-Manuel, a pupil of Ravel, who retains the pure French tradition of grace of style even while submitting to the influence of Stravinsky. His opéra-comique, *Isabelle et Pantalon*, and his songs are reminiscent of Gounod, Gabriel Fauré, and Ravel, and—further back—of Couperin and Rameau. Roland-Manuel's is an aristocratic art, neatly chiselled and refined, and colored in gently sensual half-tones.

Somewhat older is Jacques Ibert, but he is following similar tendencies. He is a master of orchestration, and his latest works have qualities of grace and finesse.

Claude Delvincourt, like Ibert a winner of the Prix de Rome, like him also began by submitting to the influence of Fauré and Debussy. Now he has turned his eyes toward Stravinsky. He is a real musician.

Much has been said and written about Georges Migot. He is a painter and an aesthetician as well as a composer, but despite his amateur spirit, his work is remarkable. He has a delicate touch which bespeaks talent and a sense of style.

Daniel Lazarus, violently criticized in certain quarters, remains, notwithstanding evident shortcomings, an interesting musician whom it would be a mistake to neglect. I think he holds surprises in store for us.

It is impossible to enumerate here all the young musicians who have come to the fore in recent years, but I cannot pass in silence Brilloin, a modest and sincere artist who boasts a magnificent contrapuntal and orchestral technique. At present he is closely attached to Honegger, and like him seems to be devoting himself to the romantic ideal of sentimental expression.

What appears to me to dominate the evolution of recent French music is the failure of what I should call "the aesthetics of the American bar," the principle, pronounced by Jean Cocteau about 1918, that music is a simple divertissement whose source of inspiration is in what (for Cocteau) constitutes modern life: the circus, the bar, the jazz band, the automobile, etcetera.

Of course the influence of the syncopated style, imported from the United States, has been great in all phases of modern music, but it seems to be passing

out, and none of the musicians upon whom attention is now focussed is indulging in tricks of the sort which in 1920 scandalized the music public. In the same way systematic polytonality, typified by lowering the bass part a half tone, and the other processes whereby one found it easy to be "modern," have passed their best day.

An Auric, a Poulenc can no longer be satisfied with these mannerisms, which by now are as "vieux jeu" as the augmented fifths of the Debussy period, or the bitonal pedalpoints of Stravinsky's prime: It is common knowledge that the peak of the musical revolution is passed, and that composers, like painters, are renouncing bizarre methods, and returning to a Classical ideal, without, however, casting aside the new resources which they have discovered in their adventures far from the beaten path of tradition.

II Symphonic Music

Paris has four major symphony organizations which regularly during the season give two or three concerts a week: the Concerts Colonne, Lamoureux, Pasdeloup, and the Société du Conservatoire. These associations are assisted by the municipality only to the extent of insignificant subventions, and are mostly dependent on their own resources. The result is that they must at every turn exercise a rigid economy, and cannot dare to take risks.

That is why they avoid novelties that demand more than the usual rehearsal, and all too often give mediocre performances of familiar masterpieces. Nevertheless the four orchestras are composed of excellent artists, the wood-winds and certain brasses in particular being unrivalled in Europe, so that when a conductor like Koussevitzky or Walther Straram employs them for a series of concerts, results are obtained comparable with the achievements of other days, when Nikisch was at his prime in Paris.

Koussevitzky, who each year gives only four or six concerts, invariably includes in his programs interesting modern works. He seems to have reserved for himself first hearings of new Stravinsky music, and has presented also many novelties of Honegger, Milhaud, Prokofieff, and other leaders among contemporary composers.

Walther Straram (who, despite his name, is French) gave two years ago three international concerts of modern music which proved of high interest. During June, 1925, he conducted on invitation the three concerts given under the auspices of the French section of the International Society for Contemporary Music at the Exposition of Decorative Arts. He offered at that time several unpublished compositions, notable among them the *Etude Symphonique* of Brilloin.

On the whole, few important works have appeared on the regular symphonic programs of recent seasons, with the exception of Horace Victorieux and *Pacific 231*, of Honegger, the new Symphony of Albert Roussel; the *Escales*, and *Rencontres*, of Jacques Ibert; Caplet's *Epiphanie* (with 'cello solo); Germaine Tailleferre's *Piano Concerto*; Roland-Manuel's *Tempo di Ballo*; and a few others.

III The Ballet

Working to order for the Ballets Russes and the Ballets Suédois, a number of the younger men have lately composed important works for dance presentation. *L'Homme et son Désir*, composed by Darius Milhaud to a poem of Claudel, and *La Création du Monde*, also a Milhaud piece, based on a libretto of Blaise Cendrars, proved to be works of an original inspiration. The mediocre productions of the Ballets Suédois compromised the success of some excellent

works written for them, including *Le Marchand d'Oiseaux*, of Germaine Tailleferre, and *Le Tournoi Singulier*, of Roland-Manuel.

On the contrary in the case of the Ballets Russes—with rare exceptions—new works are given most interesting presentation, and produced in settings of genuine power and originality. I must except *Le Train Bleu*, of Darius Milhaud, in which the composer, wishing to parody the style of the popular operetta, fell into the sheerest banality. On the other hand *Les Biches*, of Francis Poulenc, with costumes by Marie Laurencin, proved a success; its music is somewhat effeminate, but full of grace and spontaneity, amusing and seductive. This piece offers a contrast to the ballets of Auric, which are intensely masculine and virile in style.

Auric has written in two successive years ballets which are in the nature of masterpieces: *Les Facheux*, based on old themes ingeniously treated; and *Les Matelots*, resting on popular motifs. The young French school has produced nothing better than the latter ballet, which is constructed with a surety and a youthful power that betoken the hand of a master.

IV Chamber Music

There are in France, in Paris as well as in the provinces, an infinite number of string quartets, and all of them give concerts. The most celebrated of these ensembles—and justly so—is the Capet Quartet, which achieves all but perfection in the interpretation of Classical chamber music and of certain modern works, such as quartets of Debussy and Ravel. For my part I consider it the best string quartet in Europe.

The Belgian Pro Arte Quartet is much heard in Paris. This group is versatile, for it is as much at home in the most audacious of modern compositions as in the Classical répertoire. Both these ensembles seem to me superior to any lately heard in Paris that have come from Germany, Austria, Italy, Holland, or Czechoslovakia.

Despite certain grave faults, the Quatuor Poulet is also outstanding, and in the same class falls the Crinière ensemble of Lyons.

Two societies of players of wind instruments compete for supremacy in Paris: the famous Société des Instruments à Vent, founded by Taffanel, and the Société Moderne des Instruments à Vent, conducted by Fleury. Their concerts are closely followed.

The Société Philharmonique, Les Concerts de la Revue Musicale, La Trompette, the S. M. I., and the Société Nationale are the principal organizations which give chamber music concerts regularly.

Musical production has not been very active in this branch however. Gabriel Fauré just before his death wrote his admirable Quartet, which with the Quintet and the Trio constitute his final contribution to French music. One must cite also the Sixth Quartet of Milhaud, Honegger's Quartet, the second composition in the same form of Koechlin, and Tansman's piece for four strings. There are also to be noted the two movements for wind instruments, by Ibert, *Les Joueurs de Flute*, by Albert Roussel, Pierné's Trio, and d'Indy's Quintet.

V Choral Music

We have few good choral societies in France. The best of them are in the provinces: at Lyons, Strasbourg, Nantes, and other cities. In Paris the Chorale d'Amateurs Grillet de St. Brice and the Schola St. Louis, have ac-

complished best results. The Chorale Francaise, composed of professional singers, is much employed in important concerts.

During recent years the oratorio has revived in France. Important new compositions in this form are Florent Schmitt's *Psaume*, André Caplet's *Miroir de Jésus*, and above all Honegger's *Le Roi David*. *Judith*, also by Honegger, which recently had its premiere at the Théâtre du Jaurat, seems destined for as great popularity as its predecessor.

VI Operas

Lyric drama is dying out in France. Few persons are paying attention to it. The operas presented on our subsidized stages during the last two years have been mediocre and poorly received. It was attempted to win the attention of the public by emphasizing beauty of settings, but the scenic marvels invented by Valdo Barbey, Dethomas, R. Piot, and the rest have availed little against other weaknesses of presentation. In order to realize public financial support it has been necessary to have recourse continually to the old favorites of the répertoire, the Wagner operas, *Faust*, *Samson et Dalila*, *Werther*, etcetera.

The Opéra-Comique has nevertheless included in its répertoire several beautiful modern works, like *Pelléas* and *Ariane et Barbe-bleue*, but they are rarely offered. We are hoping here that the new direction will take better advantage of the resources of this company. The brothers Isola have quitted the operation of this theatre after having administered more for financial advantage than with artistic ends in view. They are opening a new Théâtre-Lyrique. If Mme. McCormick succeeds finally in taking possession of the Théâtre des Champs Elysées, which she has purchased, and which is at present being transformed into a music hall, together with the Gaité and the Trianon-Lyrique that will make six lyric theatres functioning at once in Paris—obviously too many!

During the past few years there has appeared only one lyric novelty of any real interest, Albert Roussel's *Padmavati*. Next winter we shall have the opportunity to hear Ravel's opera-ballet, *L'Enfant et les Sortilèges*, which had its première last winter at Monte Carlo, and which is by every report a masterpiece.

Few leading artists have come before us in the lyric theatres during the past season, with the exception of Chaliapin, whose success was triumphal. An excellent Italian troupe gave a season in May also at the Gaité Lyrique.

On a small stage, with feeble means, Mme. Bériza courageously mounted a number of modern music works late last season. Her program included *El Amor Brujo*, of de Falla; Malipiero's *Sette Canzoni*; Stravinsky's *L'Histoire d'un Soldat*; G. Dupont's *La Farce du Cuvier*; and Paul Le Flem's *Aucassin et Nicolette*.

With a cast headed by Mme. Croiza a company last season gave also excellent performances of Monteverde's *Return of Ulysses*, which Vincent d'Indy conducted.

VII Recitals and Solo Music

Concerts multiply at Paris, but they exceed visibly the public's capacity to absorb them. Each evening at the height of the season there are eight or ten recitals likely to be scheduled, and much the greater part of them are given in empty halls. Concert-givers pay their own expenses, and their appearances

are intended solely for publicity. They invite all their friends, and inundate the city with invitations. Paid admissions are practically nil. Even artists of the first rank do this. The result has been that no one in Paris wishes any longer to pay to hear a recital. The problem has become serious.

Among the native violinists Jacques Thibaud holds a leading place, and such young artists as Gabriel Bouillon, Lucien Capet, and Benedetti hold places of increasing esteem in the public eye. In the ranks of pianists Alfred Cortot is a favorite, and Risler and Blanche Selva retain faithful followers. Others of the first rank are Lortat, Gil Marchex, Yves Natt, Ciampi, Gaillard, Yvonne Lefébure, Wiéner, and others, but in the younger set there is one whom critics have hailed as an important personality of the future: Robert Casadesus. Of the foreign artists of the keyboard Rubinstein, Iturbi, and Brailowsky are perhaps most popular. The distant tours of Wanda Landowska have deprived Paris of her for long periods, a situation which is regretted here.

Marcel Dupré and Joseph Bonnet are leaders among the native organists. René Le Roy and Louis Fleury give interesting flute recitals, and the violoncello is the instrument of such favorite musicians as Pablo Casals, André and Gérard Hekking, Maurice Maréchal, Madeline Monnier, and Pollain Witkowsky.

Among the song recitalists the same leading names recur from season to season: those of Mme. Croiza, Gabrielle Gill, Germaine Lubin, Madeleine Greslé, M. Grey, Montjovet, and several foreign artists who live in Paris, including Marya Freund and Vera Janacopoulos.

It would be idle to enumerate the piano compositions, songs, and instrumental sonatas composed during recent years. The most interesting of them would in almost every case prove to be the work of one or another of the composers mentioned above.

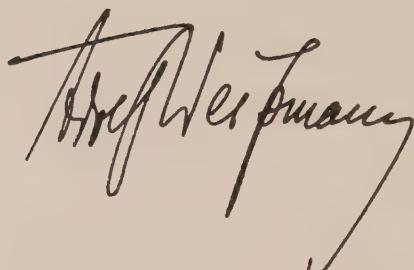
To sum up, Paris presents the spectacle of intense musical activity, despite the material difficulties which beset the majority of our artists. Innumerable concerts offer endless opportunity for hearing all sorts of music, old and new. A legion of accomplished soloists take part in varied concerts which are in quality somewhat above the average of the leading symphonic organizations.

To transform the entire situation all that is necessary is a little money. We had the opportunity to observe last June how Walther Straram in a few days was able to organize in Paris a symphony orchestra which, in my opinion, could compare with the best that are to be heard in America or in Germany. Even in symphonic circles there is always great potentiality.

Even as it is, France at present finds itself both in creativeness and in performance in the first rank of music nations.

THE MUSICAL SITUATION OF CENTRAL EUROPE

By

A large, cursive signature in black ink, reading "Alfred Einstein". The signature is fluid and expressive, with varying line thicknesses.

[*Music Critic for the B. Z. AM MITTAG, author of standard books on music, and special writer]*

 IT IS NOT possible to speak of the musical situation in Central Europe as an undivided whole. Germany and Czechoslovakia are not to be dealt with from the same standpoint.

When the great war was over, Germany found herself in a very strange and unfavorable situation. Political isolation on one side, new groupings on the other had created two different musical worlds. Of course, this was not a mere political consequence, for long before the war new tendencies had made themselves felt in a greater part of Europe; Debussy and after him Stravinsky had pointed to a new way, but, to write the truth, it was the political constellation that emphasized and at last determined the musical situation. Richard Strauss, who had once been reputed the great hero of the world's music, seemed, in the opinion of many musical people, to have played out. Germany, as a whole, had to convince the world that she was able to contribute something to the universal treasure of music. But the critical state both of mind and of matters, in which Germany was, could not but exert a deep influence on her art. It was by the Russian revolutionary spirit that young German musicians were mainly inspired. Painters as well as musicians met on the same ground. What we call cubism, and expressionism, gave the characteristic feature of artistic life. We were swimming in the current of experiments, few of which were such as to promise a better future. Of course, even here it could clearly be seen that this modernism had sprung out of the conviction that the old methods were exhausted, and that a new path had to be chosen. But all the communications between Germany and the western countries being interrupted, the experiment omitting comparison passed all bounds. The barriers between Germany and the other countries fell, a dawn of artistic understanding began to appear. Further development, keeping pace with a changing mentality, led to more moderate views and deeds in the camp of art. The catch-word had lost much of its luring power, sincerity began to be more appreciated, and professional ability reached a higher standard. Looking back over the last few years, we must confess that experiment as practised by those who, not feeling quite sure of themselves, had made up their

minds to startle their bourgeois countrymen, has nearly disappeared. We no longer give credit to half shaped works.

It would, however, be erroneous to believe that nothing valuable from the great flood of experiments was left. For though revolutionary spirit coming from outside had done its best to undermine artistic conscience, there was a revolution coming from inside and justified by the law of evolution. It could not be denied that Schoenberg, the great innovator, had penetrated with his spirit the majority of young musicians. His works, above all his *Pierrot Lunaire*, had left their traces in new German music. All that is connected with it, i. e. as symmetrical architecture, linear counterpoint, and atonality had acquired a prevailing influence on German musical production. Young composers such as Ernst Krenek, twenty years old, became loudly praised protagonists of a music created according to these principles. The effects of this music, so far as sonority was concerned, were rather depressing. Apparently, the influence of Schoenberg had to be completed and corrected by other currents. These came very soon. Debussy's impressionism could never sensibly affect German composers, but the rhythmical vigour and sonorous novelty of Stravinsky did not fail to impress the young generation, in which Paul Hindemith was counted among the most gifted musicians.

In spite of these influences, stress must be laid upon the fact that German music, showing a natural and inborn predilection for great architecture, remains faithful to its ideals. The methods of which German composers avail themselves may be modified, but the principal aim cannot be altered. It is more than natural that atonality as a principle has to yield to greater freedom in the handling of harmonic material without ever degenerating into dogmatic pedantry. Bach and the later Beethoven had, in some way, determined the trend of German music. The present going back to the eighteenth century as proclaimed by Stravinsky and his followers, in view to so-called absolute music, is not so very far from what has long been a leading principle for German music. On the other hand, a work like the *Sacre du Printemps*, the first performance of which was due to the German Section of the International Society for Contemporary Music, proved not only startling, but impressive to such an extent that it bore fruit also in German music. To this may be added the influence of jazz. It does not quite agree with German character and will certainly not be so infectious as in France, for the parodic and ironical side is not at all typical of our music. Richard Strauss's *Till Eulenspiegel* belongs to another world and cannot be considered as an exception to the rule.

On the whole, the position now being held by chamber music in the world may be regarded as a triumph of German music, though on the other hand it has led to a onesidedness making itself felt in musical creation all over the world. It was no doubt the opposition against the pomp of the Wagnerian and the Straussian orchestra that caused this return to chamber music. But as usually happens, we have gone too far in replacing great orchestra by chamber music. Of course, it is a longing for purer style that has led the composers to reduce the number of instruments and to allow the hearer a clearer insight into the texture of music, but at the same time this has given music an ascetic character and a narrower horizon.

In the field of chamber music the fruit is particularly rich in Germany. Let us mention the names of Paul Hindemith, who is himself a viola player allotting in his quartets an interesting part to his instrument, and of Ernst Krenek, who, though being a Viennese born, has to be counted among German composers. Philip Jarnach, a Spaniard born, having found his second home

in Germany, has written some finely built chamber works, among which a quintet and a quartet are widely spread in German and other concert rooms. Jarnach combines a very sure sense for form, half inborn, half acquired by Busoni's teaching, with a very delicate imaginative power of his own. Farnati's pupil Kurt Weill takes no less care of form than his teacher. There are others such as Max Butting, Ernst Toch and Heinz Tiessen, who in some way or other, are reflecting the spirit of the present time in their chamber music. One building his works on a broad canvas and modelling them in the style of Bach, Handel and Beethoven, is Heinrich Kaminski, a Bavarian, from whom we may expect great things. For the present his concerto grosso has aroused no less attention than a work of similar kind though of more experimental character written by Ernst Krenek.

Thus passing to orchestral music we meet our old acquaintances Richard Strauss, who, by the bulk of his creations, remains the first, but whose Alpine Symphony is nothing but a repetition of often said things; E. N. von Reznicek, who may be an extremely clever artisan, but is certainly not an artist. As I said before, there are even among the orchestral compositions created by young musicians very few opening new paths. Walter Braunfels still delights in variations inspired by great models, and Krenek, in his very exciting symphonies, has not yet found a sonority keeping pace with the novelty of his ideas. It is not very easy for him to make Stravinsky, whom he apparently adores, an organic part of his musical being. Some choral works have seen the light of the concert room. They are not numerous, for the church has no particular attraction for modern composers, and faith expresses itself more surely in purely choral than in instrumental works. An oratorio Jesus from Nazareth by Gerhard v. Keussler and the Te Deum by Walter Braunfels represent a valuable contribution to this kind of composition, but young Ernst Thomas, with his mass performed at the German Tonkünstlerfest in Kiel, has given an astonishing proof of what can be done by one penetrated both with religious feeling and the breath of our time.

Opera in Germany has, after Wagner, never come to a standstill. The belief in opera has never been abandoned, though Wagnerian methods had gone out of fashion. Music drama had proved to be a form not only created by Wagner, but exclusively for himself. We see that in other countries, especially in France, the conclusion drawn from this fact was that opera writing became rather old-fashioned and ballet and pantomime were, particularly by the work of Stravinsky and the Russian Ballet, raised to a new and high standard. This was not the case in Germany, where even the most progressive composers devoted themselves to opera. Certainly the movement against it has grown in strength, but the old faith has not been considerably weakened. The great mass of music lovers would never allow themselves to be deprived of what they have loved for a century or more.

As considered from the stand-point of popularity, Richard Strauss, Franz Schreker and Eugen d'Albert have won and are still keeping the favour of the great public. Of course, it is not quite fair to couple the name of Richard Strauss with those of the other two, and it may be said that Franz Schreker stands a little above Eugen d'Albert, who has found his only title of glory in a more or less happy Puccini imitation. But whereas the last operas by Richard Strauss remain far behind what he had created before, Franz Schreker seems to be more in fashion, not so much in Berlin, where music criticism is generally against him, as in provincial towns where bourgeois taste adores him. Schreker's operas have, indeed, very little to do with modern music. They are a last

offspring of romanticism. Both an erotic plot and a mixed sound as mere material prove highly attractive to the middle classes. It is true that Richard Strauss in his *Whipped Cream* and his *Intermezzo* has too openly condescended to similar tastes, but the great difference between his personality and that of Schreker must still be emphasized. To these may be added Max von Schillings, whose *Mona Lisa* has, strangely enough, become one of the favourite operas on the German stage. Reznicek and Pfitzner have lost ground. Walter Braunfels has the great merit of bridging the gulf between vocal and instrumental music. Paul Graener shows delicate touch, but does not prove very effective.

Far aside from all these stands Ernst Krenek. His scenic cantata *Die Zwingburg* marks the beginning of a new style in opera. It is a revolutionary spirit that gave birth to it. Masses of slaves are arising against a tyrant. So the choral parts get the upper hand and have a vigour not easily to be found elsewhere. This work may be said to have been born out of a coöperation of Schoenberg and Stravinsky. Nevertheless, its individual character is beyond doubt.

The last but not the least among the opera composers is Ferruccio Busoni. In conferring on him this title I feel that I do not do him justice at all. His *Doctor Faust*, performed at Dresden, May 1925, is certainly more than an opera. It means no less than the ideal output of his life work. If Busoni as a composer was too clear sighted and critical a spirit for common opera and kept at a distance from his object, his *Faust*, a poem written for music, affords him the best opportunity for displaying his sceptical and ascetic character and for showing his creative faculty at its best.

Bach and Berlioz evidently are the two great stations of Busoni the composer, thus professing the influences of the two races to which he belongs, and which are crossing each other in his musical work. His *Doctor Faust* will remain a moving and instructive proof of that young classicism, which Busoni professed as his last ideal in music.

All this takes place in that Germany, the operatic life of which is going through a heavy crisis. For let us not forget that now, after the fall of monarchs, granddukes and princes, the German theatre as a whole is fighting a hard struggle for life. Decentralisation, with Berlin as capital, had always been the feature of German artistic life. It is not easily to be preserved now, under very different general conditions. But certainly it will, since the population of Germany cannot give up what constitutes its most precious property. Let us, by the way, point out that the different attempts of providing the lower classes with opera have not yet been crowned with considerable success.

A brief glance cast upon musical life in Germany will show that economic conditions have brought about a heavy crisis also with regard to concert giving, but that in spite of this some new personalities deserving international attention have made their appearance. Besides, Berlin sees its privilege unshaken of largely and authoritatively contributing to the critical appreciation of art and artists.

It may be regarded as a symptom of the present state of German music that the fine singer is much rarer than the good player. This fully agrees with the decay of the Lied, once the great musical conquest of the romantic period. The names of Graener, Trunk, Kowalski, Tiessen, Hindemith may express some shadings in the present German Lied, but they have not obtained the popularity of Richard Strauss, who is still writing songs proving his in-

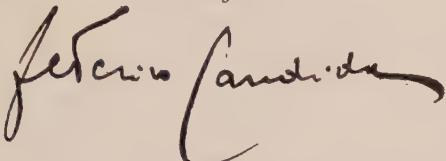
exhaustible and masterly routine, though without feeling. Among the singers Michael Bohnen, Friedrich Schorr, Barbara Kemp, Karin Branzell, Elisabeth Rethberg still hold important positions on German stages, but in the concert room a new star is hardly to be found. It must be confessed that Dusolina Giannini, who came from America, surpassed all that has been heard here for a long time.

We are, however, really proud of a long series of conductors such as Wilhelm Furtwängler, Bruno Walter, Otto Klemperer. Recently Erich Kleiber, a man of problematic capacity, has reached a certain fame. All of them are strong factors in German musical life, though it must be added that with very few exceptions they do little to combat successfully the power of resistance of the great public against new music.

Czechoslovakia, as a musical country, when bearing the name of Bohemia, was represented by Dvorak and Smetana. The latter, though with little reason, is considered to be the father of modern music in this country. To us he appears rather a representative of folk tunes and folk dance. The next generation of musicians in Bohemia presents three names: Viteslav Novak, Josef Suk and Leos Janacek. Of these three the last, although its bearer counts seventy years of age, is the most modern, but at the same time the most traditional. It is by his operas and by his chorales that he has acquired international reputation. He aims at fulfilling the task of combining folk tunes and folk dance with the demands of modern opera. His *Jenufa*, set on a very effective plot, is a striking example of his originality. His orchestral and choir writing have a stamp of their own. Josef Suk, member of the Bohemian string quartet, has done excellent work in his chamber music and in his symphonic poems. Without despising the methods introduced by modernism, he never becomes extravagant or experimental, but remains a calm, true and moderate musician gifted with a fine sense for sonority. It is in the Lied and in the chorales that the younger generation excels. Such composers as Vomacka and Axman attain a richness of expression hardly to be surpassed. In this they are supported by the Bohemian choir associations, which constitute a valuable contribution to the choir culture of Central Europe. A very promising figure among his fellow countrymen is Ladislaus Vycpalek, and his Cantata of the Last Things must be reckoned among the most important works in choral literature. Vycpalek practises a counterpoint of his own reflecting the seriousness and depth of his mind. This work was performed at the Prague International Festival (1925), which was the second held there, as a tribute paid to the musical forwardness of this country. Of course, also the traces of western influences make themselves felt, but so far it is very probable that the best will be done in vocal composition. Another Smetana has not yet come, nor is likely to come, for the musical world has grown more intellectual than ever.

THE PRESENT MUSIC SITUATION IN ITALY

By



[Music Critic, contributor to leading Italian periodicals, and correspondent in Italy for THE MUSICAL DIGEST]



HE DEATH of Giacomo Puccini has radically altered the Italian musical scene. His last opera, *Turandot*, is still unknown, so that it is impossible to say what direction the composer's development took in his final achievement. Perhaps in *Turandot* the passionate spirit prevails over all other innate and acquired traits of Puccini's style.

For such operas as this Puccini had a special manner, powerful and rich in sentiment and drama. In his lifetime he freely discussed with me the great pains he took to overcome himself in order to develop his music out of the transitory phase typified by his latest works. If *Turandot* should prove to be really a progressive example of Italian musical genius, no death could be more cruel to the fortunes of our art than Puccini's. And who can accurately evaluate the loss?

With the most vigorous branch fallen from the tree of Italian music, there still remains in Pietro Mascagni another limb capable of providing great nourishment—that is, if he chooses to enter once more the ranks of composers instead of wandering about the world fulfilling the modest task of interpreting his own and other persons' operas. For the moment, however, Mascagni is nothing more than an orchestral conductor.

Quiet as ever remains Alberto Franchetti, a contemporary of the two musicians just mentioned. Perhaps from the vast knowledge and firm convictions of the composer of *Colombo* and of *Germania* much glory may yet be derived by the Italian operatic art. However, this noble, albeit belated, descendant of Meyerbeer does not show signs of any important development, although in his *Glauco* he made an effort to revive his exhausted inspiration.

Always consistent and faithful to his conservative principles remains Umberto Giordano, who is still active and energetic in his work. Two new operas by him, *Il Re* and *Rasputin*, are in the course of composition. His *La Cena delle Beffe* proved to be the most important event of the past music season.

La Cena has deserved and continues to deserve the attention of the public because of the melodic essence which Giordano has infused into every page of it. I do not mean that this opera can be compared with *Andrea Chenier* for charm and originality of melody, or for dramatic effect, but at any rate in the newer work the character of the composer is never for a moment forgotten or his style contradicted.

The musical material of *La Cena* is handled with Giordano's customary surety and talent for melodic design. Giordano the melodist is always in the foreground, whether he is reviving the archaic form of an octet, or enriching the seventeenth century texture of his music with the most modern instrumental combinations. Giordano the dramatist rarely misses an opportunity, and he knows too how to be sparing with his musical means even when his situations mount to great and dominating proportions.

Another work that interested the critics during the past season was Riccardo Zandonai's *I Cavalieri di Ekebú*, given at La Scala, at the Costanzi, and at the Colon Theatre in Buenos Aires. The personality of the composer, if too ambiguous to be clearly classified under any individual heading, has made in this opera a noteworthy advance. Zandonai seems to be developing a sense of balance and rhythm which will soon crystallize his style into a definite Italian type of romantic music-drama, even though his idiom is comparatively modern.

There is nothing labored or dragging about the orchestral treatment of this skilled symphonist. Turning his thoughts and music alike to descriptive and sentimental passages whose connection with what they depict is always clear, he cleverly co-ordinates the scenic and vocal parts of *I Cavalieri* with the symphonic, and leaves the voices free and untrammeled by the fullness of his orchestral score. When a piece of vocal declamation needs to be supported and carried aloft by an instrumental background, Zandonai knows how to handle the necessary polyphony. When the orchestra must step into the foreground, and become the most important feature of the moment, *I Cavalieri* is treated with the dexterous hand of a symphonic composer.

The score is clearly eclectic, both in color and in lyric style, referring from time to time to Slavic models and even the much nearer influence of Mascagni. All things considered Zandonai has aroused the hope, if not the actual faith, that his music is rapidly passing from its early phase of vagueness, and will soon emerge into the clear light, revealing him a crystallized personality.

Zandonai has the advantage of the support of the public and of the critical fraternity, and he has earned it for the simple reason that his dramatic manner is in itself interesting, regardless of the fact that at times he has improvement as a musician ahead of him.

One cannot in the same way evaluate a certain other group of recent Italian operas, which, despite admirable qualities, are mostly examples of the bizarre. I am referring to the latest works of Ildebrando Pizzetti and Franco Alfano, the former's *Debora e Jael* and the latter's *La Leggenda di Sakuntala*.

Both these composers refuse to make concessions to superficiality or to the tastes of the crowd. In *Debora* one hears a variety of modern symphonic devices wedded to a vocal manner of such intense warmth and flow that the fundamental Italianism of Pizzetti's art is unmistakable. Perhaps at no point in *Debora* can one detect the flash of spontaneous creation. The music seems the outcome of all that has lately taken place in the development of the music-drama in Europe. The most noticeable trait of this kind of music is the emphasis on the importance of the orchestra. Pizzetti adopts this manner. Nothing is "created" in his *Debora*; it has a kind of originality quite its own.

Neither does Alfano seem to me to come within the circle of the sovereign "inventors" of music. Even his *Sakuntala* cannot be placed beside *Pelléas*, *Salomé*, or *Ariane et Barbe-bleue*. He is not satisfied with the symphonic elaboration of his ideas, but displays his southern and lyrical nature in

flashes that are not Schoenberg's or anyone's else except Alfano's. Still, one cannot deny to many parts of Sakuntala an inventive talent for symphonic color.

These are not works to give joy to the masses, but what operas of individuality and subtle romance have ever won applause of the crowd? Not even *Pelléas et Mélisande*—which besides being the most original opera after the time of Wagner is the most simple, the most select, and even the most poetic—can be called popular.

Ildebrando Pizzetti is not resting. Besides his work at a number of recent chamber compositions he is intending to revise his *Fedra*, and he has plans also for several new operas. From Alfano we are expecting *Aucassin et Nicolette*, and the *Giuliano l'Ospitaliere*. One may at least place hopes in these two "non-popular" composers. . . .

It is a far cry from the austere dignity of Pizzetti and the radicalism of Alfano to Adriano Lualdi, whose one act opera, *Il Diavolo nel Campanile*, had its première at La Scala in April. Lualdi also wrote the libretto and designed his own *mise-en-scène*.

The public accepted neither the moral of the fable of *Il Diavolo* nor the futurism of the music in which the composer bathed them (surely to no special glory of Italian music). He revealed only modest inventive resources, and as far as his style and technique were concerned everything seemed fitting because the score was musicalized confusion.

The story, satiric in intent, did not inspire in the composer enough genuine parody to give him the right to entitle his work a grotesque, which he presumed to do. Nor does an elephantine agglomeration of sonority and cacophony, insisted upon to satiety, win a composer any diploma for the mastery of genial extravaganza.

Lualdi is young, and he can pursue a better path if he will learn that to compose operas is an arduous task calling for more deliberation than that of writing critical reviews in a daily newspaper. He might also learn to regard the music of the traditional masters with more respect than he has in the past.

Guido Laccetti's melodrama, *I Carnasciali*, given last February at the Costanzi, seemed little more than an able experiment. During the summer Carlo Jachino had his *Giocondo e il Suo Re* produced at the Dal Verme and other Italian theatres. The work is lively and expertly handled, but is not as rich in comic force as the story and the situations of its libretto demand. It leans heavily on the style of Puccini.

An opera that continues to interest the critics in Italy is *Maria di Magdala*, of Pedrollo, which has been heard more than once since its première at the Dal Verme. Ezio Camussi achieved a success with his *Scampolo*, although he did not show ability equal to that of Niccodemi, whose comedy he used. Wolf-Ferrari also had success at the Fenice in Venice with *Gli Amanti Sposi*, toward which the public was particularly gracious. His position remains as it was, that of a brilliant engraver of neo-Classical musical designs.

I must add to the list of successes reported during the past winter Edelweis, by Baldi; Guglielmo Oberdan, by Alberto Consiglio; Frida, by Pasquale di Cagno; *Il Mercante di Diamanti*, by Francesco Mignone; Samar, by Enrico Mineo, and Anna Karenine, by Igino Robbiani. I have heard none of these works, and can speak of them only from a few readings of piano scores.

There appeared on the Italian stage also a *Barbiere di Siviglia*, by a certain Alberto Torazza! The shade of Gioachino Rossini will doubtless exact penalties for this transgression!

Two cities besides Milan have made the acquaintance of Boito's *Nerone*—Bologna and Turin. The accession can in neither case be called a failure, although the fever and enthusiasm which this opera first aroused are now declining. Everyone is agreed that *Nerone* displays a great fund of poetic-musical resource, and that the work is based on conceptions of rare nobility. Also that here is a powerful achievement, a beautiful aesthetic construction which merits respect, and is not easily to be dismissed over a cup of coffee. But it is realized too that *Nerone* does not start an epoch or point out a new music drama tendency. It is a work apart, and promises little influence on the art of the future. Rather is it a reaction to tradition which protests against the tendencies of modernism. More and more it offers a warning to young musicians to refrain from rapid composition by improvisation, and to avoid the petty life of materialism. *Nerone*, I think, will disturb no one's dreams or give any musician a headache.

For the rest the young Italian composers seem to have given themselves over to speculations of a sort much more complex than any there may be in *Nerone*. Without waiting to consider deeply the nature of this or that cult abroad, our young men proceed to adopt them as completely as their nationality will allow. First Strauss-ism, then Debussy-ism, and Stravinsky-ism, and Schoenberg-ism have led astray and denatured more than one musical individuality.

One good sign is that recently our composers have been inclined to study over their compositions a long time before allowing them to be presented in public. Thus, for example, De Sabato, the composer of *Macigno*, withheld his opera *Lisistrata* for several seasons after its announced completion. And Cilea has been resting quietly for years after the disillusionment he suffered in the cool reception of *Gloria*. Then there is Montemezzi, who since the launching of his *Nave* has been keeping his public waiting for *Paolo e Virginia*.

In the symphonic field the past year has seen at least one noteworthy production in Ottorino Respighi's *I Pini di Roma*, which has been warmly received in concerts in Italy and Switzerland. It is being played also in the United States, I hear. The champions of Italian symphonic music are also busy. Such men as Casella, Pick-Mangiagalli, and Malipiero are continually preparing works to be heard at the Augusteum (Rome) or in other concert halls. The last-named is soon to issue a new theatre work based on a poem of d'Annunzio.

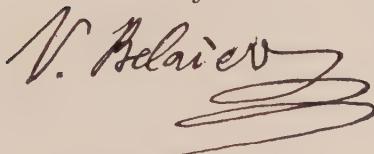
The present silence among our composers does not signify that their work has come to rest. Privately they are feverishly busy, and I have the presentiment that the darkness which at present fills the horizon of Italian music is soon to fly before the morning light of real achievement.

It seems to me that in Germany and in France the cycle of the development of music has for a time been completed. The moment has come when another of the lineages of great art must take up where the Germans and the French have left off, when Italy, even harassed as it is by material difficulties and miseries, may take its happy place as leader in the world of spirit, art, and beauty.

The nation of Bach has passed its peak of musical achievement, and likewise that of Rameau. Next, it is my firm belief, will come the turn of Palestrina's people. My conviction to this end is based on much more, I might say, than nationalistic feelings.

MUSIC IN RUSSIA

By



[Member the Russian Academy of Arts and Sciences, music theorist, author, and special writer]

HISTORY is the science of the past, yet without a knowledge of the past comment upon the present is only description. About the future it is possible only to divine, with more or less security. All countries have characteristics of their own, and in order to comprehend properly the music of any nation, and speculate upon its future trend, these must be considered in their historic development. In this article I will try to deal first with the history of Russian music in its present, and what it promises for the future.

Russian music is probably the youngest of any in Europe which is appreciated as worthy of the world's attention. Frankly speaking, it has no history because it has existed as a definite branch of the world's music for only some few decades. Yet in this relatively short space of time it has won an estimable place in those other countries where music culture is much older.

In its beginnings, Russian music was quite naturally imitative, and followed European means of expression. This first period of its development is called by Russian historians the period of dilettantism because Russian composers of this time had no real music education and scarcely regarded their endeavors as of a professional character.

The first influences on Russian music were those of Italy. These date back to the reign of Peter the Great, who first invited intercourse with the nations beyond our frontier. (The attitude of the Orthodox Church had discouraged the development of secular music up until then). The Russia of Catherine the Great's time was invaded by Italian composers and conductors, and many interpretative artists of the first grade. Their influences continued through, and beyond, the reign of Paul.

Research into the music history of Russia during the eighteenth century, and the first half of the nineteenth, discloses arresting data touching the work of those Italian composers who were there and, also, concerning the activity of some Russian composers in Italy. It is quite impossible to study Russian music of this period separately from the history of Italian music of the same day, and further investigation of Russian music of this time promises to reveal certain interesting facts hitherto unknown.

But the period of music dilettantism in Russia was by no means solely a preparatory one. It is usually accepted to mark the dawning of Russia's national music school. From the time of Michael Glinka, who died fifty-nine years ago, the development can rightly be termed astonishing.

The world does not really know Glinka. His significance remains only for Russia. For if he had not existed there would have been wanting the creative influence necessary to establish a Russian school. His follower, Alexander Dargomijsky, developed in his work a dramatic color. Then appeared Mili Balakirev, who became the head and teacher of the famous group of composers designated "The Five", to which belonged Alexander Borodin, one of the most original Russian creative artists; Modest Moussorgsky, and Nicolas Rimsky-Korsakoff, teacher and head of the following generation of musicians who formed the so-called "new Russian school."

Glinka was a pupil of the German theorist S. W. Dehn, yet there is less of the German than Italian influence in Glinka's music. Balakirev, on the contrary, reflected in his compositions the influences of the German teaching he received.

The works of these composers appealed to Franz Liszt, who took it upon himself to become their defender—even their propagandist. Notwithstanding the effect of the German influences upon the music of "The Five" it was eminently national, and in most instances based upon the Russian folk-song. Simultaneous with the efforts of Balakirev to create a national school were those of Anton Rubinstein, founder of the first Russian conservatory of music, to introduce into that country German tendencies. Rubinstein appears to have been the more successful for it was from his conservatory that Peter Tschaikowsky stepped—the first Russian composer to be internationally acclaimed.

After "The Five", and after Tschaikowsky, came Alexander Glazounov. There prevailed then in Russian music evidences of Richard Wagner's influence. Yet it seems not to have been strong enough to obliterate completely Russian national tendencies. Rather was it fashioned into a blending of German influences—such as are to be found in the compositions of Serge Ivanovitch Taneiev and Serge Rachmaninoff, and the brilliant Alexander Scriabin, who appeared more closely identified with Rubinstein's "international tendencies" than the tendencies of Russian music nationalists. I count the influence of Scriabin upon the then future of Russian music of greatest importance.

The present generation of Russian composers constitute another "new school" that must be distinguished from the old "new school". The two principal tendencies described in foregoing paragraphs—though evolutionized—are still traceable. Both in style and essence contemporary music is quite distinctive.

The "nationalists", captained by Igor Stravinsky and Serge Prokofieff, have not hesitated to adopt many of the important ideas of such former "internationalists" as Scriabin; while the followers of Rubinstein are reverting to even more classical styles than their "European" fathers—without sacrificing native individuality.

It is generally conceded that Stravinsky and Prokofieff are the two most striking Russian composers of our day. Both they and their music are known in America as well as in Europe and Russia. (Many regard Stravinsky and Schoenberg as the two leading composers of the generation, with Stravinsky being "first among equals" since his path lies through newer fields). These descendants of Moussorgsky and Rimsky-Korsakoff also inherit a strain of the new barbaric eastern world which is beginning to make its presence felt in the world's art and culture. It is not through force of circumstance that both Stravinsky and Prokofieff are living abroad. (Stravinsky left Russia before

the war and revolution). They wanted to absorb cosmopolitan civilization and culture for their broader development.

Other Russian composers living in Europe and America are not showing the creative activity that Stravinsky and Prokofieff are, nor are their products as representative of current Russian tendencies. Rachmaninoff and Medtner, for instance, have written little that is representative since leaving this country. The same may be said of Nicolas Tcherepnin and his son.

It is now quite plain that the innovations of Stravinsky and Prokofieff form a new "new school", and one that probably will be recorded in the history of Russian music as epochal as that of "The Five."

Besides the above there is a company of Russian composers living at home to-day whose works are of genuine significance in our creative development. Among these are Nicolas Miaskovsky, Samuel Feinberg, Nicolas Roslavetz, Anatole Alexandroff, Alexandre Goedische, and Gregoire Catoire. Each of these has something definite to say, and is contributing his individual flavor.

Miaskovsky finds his metier in the symphony. We who know his eight symphonies consider him the greatest of our symphonic writers since Glazounov. In these one finds an interesting development of style, depth of creative thought and facility of expression.

Russian pianoforte music is forging ahead with Feinberg. He has had the most interesting things to say since Scriabin. Feinberg is a follower—not an imitator—of Scriabin, an independent writer whose compositions reveal the development of his predecessor's principles.

The typical "modernist" of the group is Roslavetz. He has gone far afield for his harmonies. Notwithstanding his cerebral tendencies toward cleverness he is a mature creative artist, a real personality, and the possessor of novel ideas.

Anatole Alexandroff represents the lyrical composer of the company; he does not seek for exaggerated harmonies. Refinement of taste characterizes his works, principally songs, in which one finds an almost spiritual touch. His compositions demand a technical proficiency and sympathy with his individual style. Miaskovsky and Feinberg do not try to be "contemporary", but they are; Roslavetz tries to be and is; Alexandroff does not try to be anything more than the simple hearted lyricist that he is, but his simplicity is highly impressive.

Goedische and Catoire are not in sympathy with existing tendencies. Goedische is an outstanding master of form. The patterns of his thoughts bear a resemblance to Bach and the classicists, though his creative stimulus has not escaped the tension of our day. Catoire, who bridges two generations of composition, is one of the oldest of Moscow's composers, and a "father of Russian modernism". Through all his compositions flows a capricious personal style, a style that has remained definitely individual throughout its evolution—for his recent works identify him with the present.

These names by no means complete the list of our creative musicians who are contributing seemingly important works to music literature. I have merely selected those who are representative of those pronounced tendencies which mark the trend of contemporary Russian composition. It is only the lack of concert giving facilities which retard their wider recognition. If Russia had twenty music centers where their orchestral works could be introduced adequately, it seems certain that reputations would be established that could not fail to attract international recognition.

One can speak of the future only in terms of speculation, yet the contemporary school of Russian music is a logical development of the past, and the current of those tendencies which have formed the present seem to point toward certain further developments in the future.

After Glinka and Dargomijsky, came "The Five"; after the then-called "new Russian school" came Scriabin; and today we have Stravinsky, Prokofieff, Miaskovsky, Feinberg, and those others who are making music history. This period in essence is as "national" as "The Five" and the old "new school", with the additional influence of Scriabin strongly felt.

It is this influence of Scriabin that seems to mark the future course of creative energy in our land. We are now quite free of German tendencies. From what I can see there is no new power at work in German music, even its latest products seem merely to be a development of Wagner's harmonic ideas rather than the creation of new ones.

The importance of Scriabin is just beginning to be appreciated. His creation of a new harmonic domain, more complicated and expressive, gives Russian music an impetus that promises far greater development. The definite "national" flavor of our contemporary creation, with the vast field of Scriabin's harmonic world awaiting exploration, presages the direction which future composition will probably take.

The contemporary "atonalists" and "polytonalists" are speculative composers. Their works are based upon certain mechanical principles of construction. The tendency of Russian music, on the contrary, seems to point to an organic conception that is freer and broader, more inspired than cerebral, more spontaneous than speculative. The same psychological difference between the east and west will probably be reflected in the music of the future; the oriental is imaginative, the occidental is analytical: the Russian feels his music, he does not think it.

LATIN EUROPE AND THE AMERICAN MUSICIAN

By

Owing Schwerke

[*Music Critic for the Paris edition of the CHICAGO TRIBUNE, and General European Representative for THE MUSICAL DIGEST*]

 EXCEPT IN A few fortunate instances, for the American singer or instrumentalist in Latin Europe, a career, in the better meaning of the word, is practically impossible. Enviable European careers have been made in the past by Americans, but for some years now no American artists have gotten a European foothold comparable to that of their illustrious predecessors. Whatever the reasons for the present situation may be, the actual "opportunities" offered by the Latin countries of Europe to American artists seem to have dwindled down to two. There is the opportunity to acquire a certain professional experience and there is the opportunity to accumulate press notices. Stage experience is valuable, but the press notices in question are, for the most part, almost entirely worthless, even in the countries in which they are gained.

America now possesses a governing mind and taste of her own. This fact is seldom reckoned with by musicians operating abroad. With an isolated writer here and there, New York and Chicago reckon, but on the whole Mediterranean approval means nothing to those cities or to any other of the important musical cities of the United States. When dealing with fundamentals, Latin criticism so-called is primarily weak and America does right to refuse to be influenced by it.

Stage experience is an outstanding essential in the game of music and it is an article that is rarely given away. In most cases it is bought with a price. Instrumentalist and vocal soloists pay for recitals and orchestral appearances, conductors engage orchestras, operatic singers pay for "débuts." Opera managers are not inclined to engage any but proven artists and at times even some of these have been known to open their purses to effect an entrance. Usually the business end of a début or a "first appearance here," is transacted through an impresario intermediary, although it occasionally happens that a débutant is offered a chance. According to the stories voice students in Italy are not infrequently heard to tell, a performance is paid for and that is all that comes of it—another indication that all Americans are not dupe-proof.

Operatic history owns up to precious few débuts not "arranged" for. Everybody takes it for granted that there is money or a "pull" somewhere, but with this eternal verity there is no use picking a quarrel. When, how-

ever, aspirants to operatic honors can go to Europe in command of enough money to literally indulge in the pastime of outbidding one another and when, as a consequence of their ability to pay, impresarios coolly inform applicants that if they cannot pay as much as another artist paid there is no use talking—then lilies are festering and smell worse than weeds. It is easy to see that the deserving American whom the Fates have not provided with a bank account or a useful friend faces an altogether disheartening situation. No wonder they give up. The loss to art is inestimable, but on the other hand is it not a charming spectacle to see the same singer “début” in one city after another, from the toe of Italy to the port of Lisbon and back again? The feverish impatience of singers to succeed is in a measure justifiable, but it is unfortunate that the crop now under cultivation can obtain money so easily.

To one who follows the antics of the musical tribe in Europe the way Americans utilize the press (or endeavor to) is at once pathetic and ludicrous. The discrepancy between the report and what took place is often as wide as the old Atlantic itself. Editors are hardly to be blamed if the notices sent to their papers wander from the truth, but the time has come when the press-agent and the artist should be expected to lean just a bit more heavily on the truth.

A singer manages to appear once or twice in a great European opera house. Forever after that singer attaches to his or her name, “Of the . . . Opera.” This deliberate abuse of a privilege has antagonized more than one opera director and a numerous public towards foreign artists, for unless certain conditions as to length of service, number of performances, etc., have been fulfilled, the title “Of the . . . Opera” has not been won and should not be used. On the surface not a terrible sin, yet much importance attaches to it since Europeans realize that Americans are trying to make the Old World opera houses and concert halls stepping stones instead of coming to them because they really have a fine art to proffer. To attend one performance of the average American, and to read the subsequent circulars and the articles which appear in the music-trade journals, is enough to understand why Latin Europe has enough of a certain class of Americans—the mediocrities who festoon the stage by virtue of their lucre.

Listening in Paris to over three hundred and fifty recitals a season, I believe I can unhesitatingly proclaim that recitalizing in that fair city is nothing more or less than a form of begging. It may be begging in other cities as well, but in la ville lumière it is become disgracefully so. Where is the pride of pianists, violinists, singers and conductors that they permit themselves to beg, solicit the approval of a city whose judgment in musical matters no longer maintains its power in the world at large? The number of musical séances which take place in Paris is undoubtedly higher than any other city. The number of inferior performances is also extremely high. Only a few artists are strong enough to draw a legitimate audience in Paris, for the rest an appearance there amounts to mendicity. It is impossible to fathom the anxiety of musicians, both great and small, to have a hearing there, especially since Parisian musical prestige is so rapidly turning from reality into myth.

Endless worry is the recitalist's solace for his trouble. The *billets de faveur* system should be enough to make him feel degraded and “fed up” with it all, but as he has gone into this begging venture with both eyes open he makes no remonstrance. Nine times out of ten the audience that confronts him consists of his relatives, friends, acquaintances corralled at tea parties and other functions, major and minor rivals, his concierge, a handful of souls

genuinely in love with music, and (for a moment at least) the three or four critics who consistently and regularly do their work. If the recital entails the services of an accompanist, add to the foregoing *his* family, friends, concierge and opponents, and there you are! This is the closest that most musicians ever get to that mysterious entity, the Parisian audience.

Almost all recitalizing in Paris means financial loss to the performer unless he is backed by a guardian angel. Without such protection the privilege of playing or singing to an audience (see above) is apt to personally cost him two or three thousand francs. The drawback to entertaining a gathering privately without financial loss is that critics do not write about private musicales. And where would the glory be? Since the recital audience is invariably a coterie predisposed in favor of the performer, no attention whatsoever is paid by the discerning critic to their likes and dislikes. Even artists who are already eminently successful elsewhere and who are in a splendid position to ignore Paris entirely will come here and give recital after recital, engage orchestra upon orchestra—principally, it would appear, for the reason that they have discovered no more amusing way of squandering their money.

The European platform is cluttered with mediocre American "artists," and every year brings us more of them. The wonder is that any are left in America. How many talented Americans who have made every sacrifice to develop their gifts and have vital messages to deliver are baffled by the problem of obtaining the hearing they should have. They are not adepts in making what is politely known in French as *relations*, and Wall street is unmindful of their existence. Hardest of all for them to combat is the readiness of the European (the natural result of his experience with us) to believe that "American" after the name of an artist designates an inferior product. No one is in favor of the starvation route to fame, but if American students in Europe found life sterner they might accomplish some lasting results. It is too bad that the few who suffer deprivations are obliged to; it is also too bad that the hundreds of others are too generously provided for.

There is any amount of talk about the "thumbs down" attitude towards American singers by various European operas, the Paris Opera in particular. Unfortunately, those who make the most noise in these complainings do not penetrate into the causes of the attitude they criticise. They are simple enough to labor under the illusion that, being Americans, they can do no wrong, and their importance cannot be too highly estimated. The "thumbs down" attitude would cease to be a mystery were it more generally known what some Americans have done in foreign opera houses—the miserable fiascos that have been perpetrated by some of our singers, not to mention their methods of procedure, their feelings towards native singers, how they obtain their bookings and so on.

The easiest thing for foreign singers to do is to fail in opera in France, simply because, unless they sing in Italian or Russian, which at best they would not be permitted to do often, they refuse to learn the difference between the pronunciation of French and French diction. To the French ear the voice of a seraph would lack appeal if it did not sing the words, if its possessor were not a good elocutionist. America is today producing the most beautiful voices of the world, but voice is not enough when your public has definite ideas on diction, clearness of enunciation and style, and demands these things! Unless his diction is of a very high order, no singer can thrive in opera in France. Americans are in such a hurry to arrive at their goal that they are acquiring the talent of forgetting that memorizing a rôle and learning its *mise en scène* does

not constitute musicianship. What is to be said in justification of the unprepared American who jumped at an opportunity and by jumping became responsible for such a colossal failure in a certain opera house that the staff of that house, down to the least of them, announced their resignations if there was any possibility that such an affair would be repeated? No American has sung in that opera house since that night, and it is safe to say that none will for a long time to come. The money that bought that fatal performance also paid for an effective closing of doors to others.

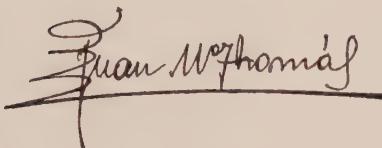
I firmly believe that at least ninety-five per cent of the American music students in Italy and France would be infinitely more serviceable to themselves, their families and country if they abandoned music and their desire for a musical career. Dilettantism and snobbism reign supreme and you look a long time before finding a student who is absolutely serious and in dead earnest about his work. With the existing rates of exchange many students are in a position to live in a style they could never even dream of in the United States and which is detrimental to their artistic salubrity. Expensive dressing, apartments, servants, soirées of every kind and description. All no doubt nice in themselves, but poison to our future music. Like the historical college boy, the modern music student allows his studies to interfere with nothing. Cocktails are absorbed by some in much greater measure than piano or vocal technic. When a friend, a rival, or a famous artist is billed, they go to concerts and operas, otherwise they remain away. Paris boasts of three unrivaled musical libraries. The directors of these institutions are at a loss to understand why Americans do not make use of them, the supposition being that students go to other countries to profit by what they have to offer.

I once asked a teacher to whom Americans are wont to flock why he gave them such inconsequential music to work on. Admitting that he used a lot of "stuff," he inquired if I had considered the type of student that America is lately unloading on Europe. "Fortunate in money," he said, "they are, in the majority of cases, hastily taught at home, although most of the best teachers are at present in America. The students we now have to work with have an arrogance and assurance of their own special genius that make one wonder why they condescend to consult a teacher. They are insulted if you teach them fundamentals. Their idea in 'studying' here is undoubtedly to have an outing at some one else's expense or to have an excuse to demand higher rates when they bluff their way as teachers later on. Without good pupils there are no good teachers. I used to have good pupils, but every day that goes by convinces me that I am fast becoming a very bad teacher!"

When eminent, proven maîtres—the foregoing story is applicable to not a few of them—are forced by their pupils to teach in the easiest way or close up shop, a festering problem which demands drastic action is presented. It is a solvable problem, but it cannot be worked out in Europe, for the origin of its solution is in America.

THE MUSIC LIFE OF SPAIN

By



[Contributor to THE CHESTERIAN, and special writer]



N respect of the development of the art of music, Spain is perhaps the newest of Europe's nations. All our present serious musical life we owe to the comparatively recent efforts of Pedrell, Olmeda, and other men who have labored to restore our genuine artistic traditions, to stimulate our young musicians, and to educate the public. Along this road we still have far to travel, but already marked progress has been made. It is this progress which I wish here to describe, discussing it from the viewpoint of opera, symphony concerts, chamber music, and the music culture of Spain during the season of 1924-1925.

I

The Teatro Real of Madrid and the Gran Teatro del Liceo of Barcelona are the two leading opera houses of Spain. The impresario and artistic director of the Real has been for the past season Ercole Casali, an Italian who has lived many years in this country. At the Liceo this place has been held for some years by D. Juan Mestres Calvet. The season of the Madrid company began on December 11, while that at Barcelona was started on November 20. In both theatres it ran until the spring.

The following are artists in the roster of the Teatro Real: Sopranos—Mercedes Capsir, Medea Calombra, Yvonne Gall, Elena Ivony, Maria Llacer, Luella Melius, Marguerite Namara, Laura Pasini, and Kiva Teiko; Contraltos—Albertina dal Monte, Carmen Neira, Ester Karemina, and Hélène Sadoven; Tenors—Aurelio Anglada, Stefano Belma, Miguel Fleta, Aroldo Lindi, Lucien Muratore, John Sullivan, Alexander Vesselowasky, and Delfin Pulido; Baritones—Riccardo Bonelli, Carlo Galeffi, Sandro Judeff, Fabio Ronchi, Viglione Borghese, and Sigismundo Zalesky; Bassos—Vicenzo Bettoni, Alexander Griff, Giorgio de Lauskoy, Eugene Sdanovsky, and Anibal Vela.

The répertoire of the Real last season included works of Puccini, Verdi, Rossini, Saint-Saens, Boito, and Massenet. Among the novelties produced were *Pelléas et Mélisande*, *Carillon Magico*, and *Quand la Cloche Sonnera*. The conductors included Emil Cooper, Fernandez Arbós, Antonio Guarnieri, and Saco del Valle.

The roster of the Liceo during 1924-1925 included the following: Sopranos—Ebe Boccolini-Zacconi, Carlotta Dahmen, Lilly, Hafgren-Dinkela, Bruna Dragoni, Emma Luart, Tina Poli-Randacio, Hélène Smirnova, Graziella Pareto, Lydia Gorinskaya, Ada Lavezzi, and Elisabeth Yvanova; Contraltos—Eugenia Besalla, Mary Davydoff, Abby Richardson, and Fanny Anita; Tenors

—Luigi Canalda, Ferdinando Ciniselli, Josef Kalenberg, Hipolito Lazaro, Walter Kirchoff, Albert Reiss, Theodor Ritch, John Sullivan, and Eugene Witting; Baritones—Victor Demiani, Carlo Galeffi, Georges Jurenieff, Emil Schipper, and Herman Widemann; Bassos—Raoul Delval, Constantin Kaidonoff, Angelo Masini-Pieralli, Herman Marowsky, Herman Nissen, Filippo Minghini, and Gabriel Olaizola. The performances of the Liceo were directed by Albert Coates, Vincenzo Bellezza, Henry Defosse, Valentin Morskoy, Felix Weingartner, and José Sebater. In the répertoire were the Wagnerian operas, including the Ring cycle, and works of Moussorgsky, Charpentier, Bizet, Verdi, Massenet, Boito, Donizetti, Mozart, and Meyerbeer. There were eight novelties produced during the season, including operas of Mozart, Massenet, Rimsky-Korsakoff, Weingartner, and Moussorgsky.

Despite the instability of their lists of artists, many of whom are short term guests, and despite other difficulties of organization, the Teatro Real and the Liceo have given consistently excellent performances.

From the above list of novelties I omitted purposely two new works by Spanish composers, *La Virgen de Mayo* by Federico Moreno Torroba (libretto by Paul Max) produced on February 14 at the Real, and *Sor Beatriz* by Antonio Marqués (libretto by Maeterlink), given at Barcelona December 20. Without detracting from the merits of these operas one can expect even finer works from these two young composers. Nor do they stand alone in the promise offered by the younger Spanish school. Morera, Arregui, Manen (who has just published his *Camí del Sol*), Conrado del Campo, Guridi, Vives, Pahisa, and above all de Falla are composing busily, and continually showing signs of fulfilling the promise of their earlier works. For next season at the Liceo, the director Mestres has promised de Falla's *La Vida Breve*, Granados' *Goyescas*, Albeniz's *Pepita Giménez*, and Pedrell's *La Celestina*.

In the field of chamber music, which we shall consider soon, there have been given Mozart's *Così Fan Tutte* at the concerts of the Asociación de Cultura Musical and the first performance of *La Bella Dormente nel Bosco* of Respighi.

II

Symphony concerts are without doubt the most aesthetically worthy offered Spanish music lovers, for the orchestras are good. One must place in the first rank the Orquesta Pau Casals, in Barcelona, the Orquesta Sinfónica, and the Orquesta Filarmónica, in Madrid, of which the respective leaders are Pablo Casals, Enrique Fernández Arbós, and Bartolomé Pérez Casas.

Nearly in the same class are the Orquesta Sinfónica, in Barcelona, conducted by Lamote de Grignon, and that of the Amigos de la Musica, directed by Pujol, in the same city. Of the second rank are such organizations as the Lasalle and Benedito orchestras, in Madrid, directed by the leaders whose names they have borrowed, and the symphonic groups giving concerts at Valencia (conducted by J. M. Izquierdo and E. López Chavarri), in Bilbao conducted by Guridi in Seville, and in other provincial cities.

Each spring in Madrid and Barcelona symphony concerts are given at the Real and Liceo under the direction of leading conductors and composers of the day. During the past season one or both of these cities heard concerts conducted by Richard Strauss, Stravinsky, Weingartner, Winderstein, Szpak, and Slaviansky. The Spanish composers most represented on symphonic programs have been Albeniz, Turina, Granados, de Falla, del Campo, Lamote, Arregui, and Torroba. There are societies sponsoring symphonic concerts in the smaller cities as well as in those mentioned.

Chamber music is attracting the attention of the élite of our musicians. There are many small instrumental organizations giving frequent concerts of intimate music. The Orquesta Bética, formed at Seville by Manuel de Falla, and conducted by the young composer Eduardo Halffter Escriche, recently presented with great success in Barcelona the charming Retablo de Maese Pedro of de Falla and the first performance of the same composer's Psychis (the libretto of which was written by G. Jean-Aubry).

This orchestra recently visited London, where it presented its repertory of compositions of de Falla, Halffter, Salazar, and other Spanish writers.

In Barcelona are being heard the Orquesta de l'Asociación Intima de Concerts, conducted by Ainaud, and the Orquesta de Camera de l'Institut Ardévol, conducted by F. Ardévol. Other smaller instrumental groups which must be mentioned are the Sexteto Granados, of Barcelona, the Quinteto de Madrid, the Quinteto Hispania, of Madrid, the Quarteto Espagnol, of Madrid, the Trio de Barcelona, and others.

Of the societies for chamber music presentation the largest is the Asociación de Cultura Musical, of Madrid, which boasts 13,000 subscribers. During the past season it instituted a series of programs devoted to the advanced moderns, and gave performances of chamber works of Bartok, Hindemith, Jirek, Prokofieff, and Milhaud.

In Catalonia are heard the concerts of the Asociación de Musica de Câmara, the Asociación Intima de Concerts, and the Amicos de la Musica. Their programs are often honored with the presence of important musical personages of Spain and abroad. Among those who came from foreign countries during last season to direct performances of their music were Eugene Goossens and Arnold Schoenberg, the latter of whom conducted the Spanish première of his Pierrot Lunaire.

Of the contemporary Spanish composers one finds, with the exception of those mentioned above, that the names of Turina, Mompou, Gerhard, Toldrà, Garreta, Nin, P. Donostia, Zamacois, Franco, and Paredes are frequently included on Spanish chamber music programs.

As for concert virtuosi, a new Spanish school is growing up to follow the lead of Vines, Iturbi, Casals, Manen, Barrientos, and Llobet. Organists and composers such as Eduardo Torres, Urteaga, Beobide, Serracant, and Gabiola continue their important work.

Last of all, choral music is much cultivated, above all in Galicia, Vaconia, and Catalonia. From the last named place comes the excellent Orfeo Català, conducted by Millet, which recently gave a series of spring concerts in Barcelona at the Palau and at the Augusteum in Rome, including in its programs the chorus Kalinka, by Kurt Schindler, the leader of New York's Schola Cantorum.

III

Large music schools are not too numerous in Spain. Outstanding are the Real Conservatorio de Musica y Declamación, in Madrid, directed by Fernandez Bordas; the Escuela Municipal de Musica, in Barcelona, directed by A. Nicolau; and the Conservatorio de Isabel II, also in Barcelona, directed by Lamote de Grignon. There are smaller conservatories in Cadiz, Seville, Valencia, Zaragoza, Bilbao, Cordoba and other cities.

For the teaching of sacred music Father Iruarrízaga began the career during the season of 1924-25 of the Escuela Superior de Musica Sacra, in Madrid.

There are in Spain also good independent schools of music, particularly the Academia Granados Marshall, the Academia Ribó, and the Institut Ardévol, all in Barcelona. The rhythmic methods of Jacques Dalcroze have a faithful apostle in Juan Llongueras, of the Barcelona Institut de Rítmica y Plàstica.

Folk music is cultivated with enthusiasm by a group of indefatigable workers, particularly by the collaborators in the preparation of the Canconer Popular de Catalonia. For the encouragement of the younger Spanish musicians there are carried on annually many competitions, notably those conducted by the government and the leading conservatories, by the Orfeó Català, the Teatro Liceo, the Union Musical Espanola, and other organizations.

Musicology in Spain is represented largely by direct and indirect pupils of Pedrell. Among them are Jose Subirà, Julián Ribera, Higinia Angles, Gilbert, Salazar, Arregui, Chavarri, Lliurat, Otano, J. Gómez, M. Salvador, G. Sunol, and others.

The principal concert managers are the Sociedad Daniel (14, Los-Madrazo St., Madrid), Astort (7 Escudillers, Barcelona), Parcerissa (idem), and Marshall-Lozano (106, Rambla de Cataluna, Barcelona).

In conclusion to these brief notes let me, as one confident in the glowing future of Spanish music, quote the old maxim: "The best forewarning of what we are yet to do is the study of what we have done in the past."

MUSIC SOCIETIES AND ORGANIZATIONS

AMERICAN ACADEMY OF TEACHERS OF SINGING—Officers: Chairman, Herbert Witherspoon, Chicago Musical College, Chicago; Treasurer, Oscar Saenger, 6 East 81st St., New York; Secretary, Walter L. Bogert, 25 Claremont Ave., New York. Purpose: To advance the standard of vocal instruction in this country and promote the welfare of those engaged in the profession, both students and teachers.

AMERICAN FEDERATION OF MUSICIANS—President's Office, 1440 Broadway, New York. Officers: President, Jos. N. Weber, 1440 Broadway, New York City; Vice-President, Wm. L. Mayer, 212 Charles St., Mt. Oliver Sta., Pittsburgh, Pa.; Secretary, Wm. J. Kengood, 239 Halsey St., Newark, N. J.; Treasurer, Harry E. Benton, P. O. Box 62, Back Bay Sta., Boston. Object: "To unite all local unions of musicians, the individual musicians who form such local unions and conditional members of the American Federation of Musicians into one grand organization for the purpose of the general protection and advancement of their interests and for the purpose of enforcing good faith and fair dealing, as well as consistency with union principles, in all cases involving or of interest to members and local unions of the Federation." 1926 Convention to be held during second week of May at Salt Lake City, Utah.

AMERICAN GUILD OF ORGANISTS—Organized April 13, 1896. Headquarters, 29 Vesey St., New York City. Officers: Warden, Frank L. Sealy; Subs. Warden, David McA. Williams; Secretary, Channing Lefebvre; Treasurer, Miles I. A. Martin; Registrar, S. Lewis Elmer; Librarian, James W. Bleeker; Auditors, Lawrence J. Munson, Robt. J. Winterbottom; Chaplain, the Rev. Ernest M. Stires. Objects: "To raise the standard of efficiency of organists by examinations in organ playing, in the theory of music, and in general knowl-

edge; and to grant certificates of fellowship and associateship to members of the Guild who pass such. To provide members with opportunities for meeting for the discussion of professional topics and in general to promote good fellowship."

AMERICAN OPERATIC AND ALLIED ARTS FOUNDATION—Executive Offices, 250 West 57th Street, New York City. Directors: Willard V. King, Chairman; Templeton Crocker, Francis E. Drury, Havrah Hubbard, Thomas L. Leeming, Wm. H. McIntyre, James G. McNary, Philip Miner, Arthur J. Morris, Kenneth O'Brien, Benjamin Prince, Max Rabinoff, Joseph Ritter, Charles H. Sabin, Wm. Rhinelander Stewart, Jr., L. I. Thomas, Allen Wardwell, George E. Warren, Archibald R. Watson. Honorary Advisory Committee for New York: Otto H. Kahn, Chairman; Max Rabinoff, Director General. Purpose: To establish in America an institution adequate to assemble the various elements in the opera and allied arts and designed to become a master-laboratory wherein persons talented in creative and interpretative operatic art will find the means to develop their resources to the fullest. The **AMERICAN INSTITUTE OF OPERATIC ART**, now in process of construction at Stony Point-on-the-Hudson, N. Y., is the medium through which the Foundation purposes to operate; the exact date of its opening was not known in October, 1925. The Foundation not only aims to make more accessible to worthy American singers, orchestra instrumentalists, composers, and others the careers they crave, but plans to give grand opera in the principal cities and towns at prices within the reach of all.

AMERICAN OPERA SOCIETY OF CHICAGO, INC. (formerly known as *Opera in Our Language Foundation*)—National Headquarters, 120 Bellevue Place, Chicago. Officers: Honorary Chairman, Mrs. Rockefeller McCor-

mick; Chairman, Mrs. Archibald Freer, 1420 Lake Shore Drive, Chicago; 1st Vice-Chairman, Mrs. Albert J. Ochsner; 2nd Vice-Chairman, Mrs. Louis E. Yager; 3rd Vice-Chairman, Mrs. Charles S. Peterson; Treasurer, Mrs. Samuel P. S. Newton; Secretary, Mrs. Norman Westerhold; Recording Secretary, Mrs. J. Lindsay Wells. Purposes: "(a) To encourage the use of our language in opera and concert in English-speaking countries by recommendation of adequate translations; to encourage the performance of American opera or music-drama; and to give just recognition to the American composer of ability. (b) To award the David Bispham Memorial Medal in Chicago whenever possible; or elsewhere, when satisfactory presentation of an opera has been obtained by this society."

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS—Headquarters, 56 West 45th St., New York City. Organized in 1914. Officers: President, Gene Buck; Vice-President, John Phillip Sousa; Treasurer, Raymond Hubbell; Assistant Treasurer, Jay Witmark; Secretary, Chas. K. Harris; Assistant Secretary, Silvio Hein; General Counsel, Nathan Burkan; General Manager, J. C. Rosenthal; Chairman, Administrative Committee, E. C. Mills. Purpose: "The representation of its members in relation to the infringement of their copyrighted works by unauthorized public performances and all forms of counterfeiting and piracy and to act as the representative of its members in licensing establishments, such as dance halls, cabarets, motion pictures, theatres, etc., to publicly perform for purposes of profit the music copyrighted by the composers, authors and publishers who belong to the Society."

ASSOCIATED GLEE CLUBS OF AMERICA—A national organization, to the membership of which glee clubs of the United States and Canada are eligible. Organized in March, 1924. Officers: President, Clayton W. Old, 62 West 45th Street, New York City; Vice-Presidents, William A. Thompson, Mt. Vernon, N. Y.; R. M. Van Sant, Baltimore, Md.; James S. Stevens, Hartford, Conn.; Treasurer, Cleveland Watrous, 39 Cortlandt Street, New York City. Pur-

pose: "Its objects are the extension of fine chorus singing among the men and boys of America, for the education, benefit and pleasure of the nation, and the advancement of musical art."

The **BOHEMIANS** (New York Musicians' Club)—Officers: President, Franz Kneisel, 329 West 84th St., New York City; Vice-Presidents, Rubin Goldmark, 140 West 87th St., Sigmund Herzog, 520 West 114th St., Abraham W. Lilienthal, 261 Broadway; Treasurer, Hugo Grunwald, 740 West End Ave.; Secretary, Walter L. Bogert, 25 Claremont Avenue. Aims: To further the cause of music and the interests of musicians.

CARUSO AMERICAN MEMORIAL FOUNDATION, INC.—(See Organizations Offering Scholarships and Prizes.)

FRANCO-AMERICAN MUSICAL SOCIETY, Inc.—Headquarters, Room 1202, 130 West 42nd St., New York City (Paris: 15 Boulevard des Italiens). Officers: Chairman, E. Robert Schmitz; Vice-Chairman and Treasurer, Mrs. Henry P. Loomis. Founded and incorporated April, 1920, by a group of American and French musicians and American music lovers with the object of developing and maintaining through co-operation the necessary understanding between musicians and the general public. Internationalization in music is the ideal. All nations are represented in the membership (and bring their helpful influence), thus enabling music, musicians and musical publications of every nation to receive proper presentation in America and in France.

The **GUILD OF VOCAL TEACHERS**—Organized by women vocal instructors of New York; incorporated December 23, 1924. Officers: President and Treasurer, Mme. Anna Ziegler, Hotel Belle-claire, New York City; Vice-President, Mme. Florence Turner-Maley; Secretary, Mrs. Warren R. Hedden, 2231 Broadway; Recording Secretary, Mme. Henrietta Speke-Seeley; Chairman Membership Committee, Mme. Harriet Behnee. Objects: In general to advance the Art of Music and particularly the art of singing in all of its allied branches and interests; to promote a higher standard of vocal instruction; to promote the wel-

fare and standing of vocal teachers and vocal students and safeguard the public against employment of those incompetent to teach; to let the work of the vocal teachers, as shown by their pupils, constitute part of the examinations to be formulated by people who engage singers and by professional critics; to assist worthy singers for a career and provide a loan fund for students; to give the American composers frequent opportunities, sponsored by the Guild, to present their songs.

INTERCOLLEGiate GLEE CLUB CORPORATION—29 West 57th Street, New York City. Officers: President, Albert F. Pickernell; Vice-President, Benjamin Johnson; Secretary-Treasurer, Dana F. Woodman. Objects: "To encourage male voice singing of the highest excellence in the Universities and Colleges of the United States; to give musical receptions and concerts at which the Glee Clubs of Universities and Colleges may sing competitively." Sponsors an Intercollegiate Glee Club Contest held annually in New York City the first Saturday evening in March. Sectional contests of member organizations: N. Y. State with headquarters in Syracuse; Missouri Valley with headquarters in Kansas City; Mid-Western with headquarters in Chicago; New England with headquarters in Boston; Ohio State with headquarters in Columbus. Glee Clubs from the following Universities and Colleges have so far registered for entry in the 1926 Contest in New York City: Amherst, Columbia, Dartmouth, Fordham, Harvard, New York University, Penn State, Princeton, Wesleyan, Yale, together the winners of each of the sectional contests.

The INTERNATIONAL COMPOSERS' GUILD—Founded in 1921 by Edgar Varèse. Headquarters, Concert Management Arthur Judson, Steinway Building, New York City. Board of Directors: Chairman, Edgar Varèse; Mrs. W. Burdette Force, Mrs. Edgar Varèse, Carl Ruggles, Carlos Salzedo. Aims: "Voluntarily to encourage, support and make possible the presentation and production of works of music representative of our times; to enable new composers to achieve production and publication; voluntarily and not for

profit, to acquire copyrights; to publish and render aid and assistance to young composers and producers; voluntarily, and not for profit, to hold concerts and to encourage in every way the new tendencies in music by means of production, publication or otherwise." The works to be chosen and produced by the Guild in New York City shall not have received any previous public hearing in that city. Three concerts given each year devoted to contemporary music.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC (American Section)—Officers: President, Emerson Whithorne; Vice-President, Frank Patterson; Secretary and Treasurer, Wm. B. Tuthill, 185 Madison Ave., New York City.

THE JUILLIARD MUSICAL FOUNDATION—49 East 52nd Street, New York City. Director, Dr. Eugene A. Noble. Objects: To promote the interests of music by aiding exceptional students through the granting of Scholarships and Fellowships, as well as assisting selected musical enterprises of national significance by means of money grants. (For information regarding scholarships, see Organizations Offering Scholarships and Prizes.)

LEAGUE OF COMPOSERS—Organized in 1923. Headquarters, 29 West 47th Street, New York City. Executive Board: Stephan Bourgeois, Louis Gruenberg, Richard Hammond, Frederick Jacobi, Minna Lederman, Lazare Saminsky, Alma Wertheim, Emerson Whithorne, Mrs. Arthur M. Reis (Executive Director), Dr. Thaddeus Hoyt Ames (Treasurer). Purposes: To stimulate and satisfy the interest of the public in the music of living composers.

LOS ANGELES MUSIC LEAGUE—(Composed of fifty-four member organizations). Officers: President, John W. Kemp; 1st Vice-President, Mrs. Oscar A. Trippet; 2nd Vice-President, Arthur S. Bent; Treasurer, Marco Hellman; Auditor, James G. Warren; Secretary, Antoinette Sabel. Directors at large: W. A. Clark, Jr., G. Allan Hancock, Mrs. Dean Mason. Purpose: To act as a music clearing house for Los Angeles through which all information in regard

to music is disseminated and programs, both of a civic and organization nature, are discussed, adjusted, and developed. Address all inquiries to Antoinette Sabel, Executive Secretary, Los Angeles Chamber of Commerce, 1151 So. Broadway.

EDWARD MacDOWELL ASSOCIATION, Incorporated—Officers: President, Howard C. Smith, 45 Wall Street, New York; Vice-President, Mrs. John W. Alexander, 104 East 40th Street, New York; Treasurer, Benjamin Prince, 44 West 77th Street, New York; Secretary, Howard Mansfield, 25 Broadway, New York; Corresponding Secretary, Mrs. Edward MacDowell, Peterborough, N. H.

MUSIC INDUSTRIES CHAMBER OF COMMERCE, INC.—45 West 45th Street, New York City. Officers (elected in June, 1925): President, E. R. Jacobson; 1st Vice-President, E. H. Droop; 2nd Vice-President, C. D. Greenleaf; Treasurer, Herman Irion; Secretary and General Manager, Alfred L. Smith. The Music Industries Chamber of Commerce is composed of various music trade associations and division members and was organized for the advancement of music and for the development and protection of the music industry.

The MUSIC LOVERS' FOUNDATION—Organized in January, 1925. Headquarters, 18 West 34th Street; Albert Morris Bagby, Chairman. Established for the purpose of granting pensions as honorary awards to great popular musical favorites who through no fault of their own have lost the savings of a lifetime and are facing want in their declining years.

MUSIC STUDENTS' LEAGUE—Officers: President, J. Fletcher Shera; Vice-President, Dr. Eugene A. Noble; Student Vice-President, Viola Sherer; Treasurer, Helen Fountain; Secretary, Susanne Gamberdella; Recording Secretary, Alice Gates. Aims: In general, to promote the interests of music students. To hold meetings for the consideration of the student's problems; to secure the co-operation of managers and established artists in facilitating attendance of students at concerts and opera; to secure better living conditions for music students; to

enlist the support of patrons of music in the interest of worthy and needy students; to promote co-operation of existing musical organizations in the interest of students; and to hold occasional public performances by students only. Address all inquiries to Susanne Gamberdella, Secretary, care of New York University, 32 Waverly Place, New York City.

MUSIC SUPERVISORS' NATIONAL CONFERENCE—(An educational society composed of 6,000 supervisors of music from all parts of the United States). President, Prof. E. B. Gordon, University of Wisconsin, Madison, Wis.; 1st Vice-President, Wm. W. Norton, Flint, Mich.; 2d Vice-President, George Oscar Bowen, Tulsa, Okla.; Secretary, Mrs. Elizabeth Carmichael, Ft. Dodge, Iowa; Treasurer, A. Vernon McFee, State Teachers College, Johnson City, Tenn. Aims: To establish standards and disseminate new ideas in music and education in America. 1926 Convention to be held in Detroit the week of April 11-16 at Book-Cadillac Hotel.

EASTERN SUPERVISORS' CONFERENCE—Officers: President, Geo. J. Abbott, Schenectady, N. Y.; Vice-President, Eldridge Pitcher, Auburn, Me.; 2nd Vice-President, H. A. Spencer, Niagara Falls, N. Y.; Secretary, Bertha D. Hughes, Utica, N. Y.; Treasurer, Clarence Wells, Orange, N. J.; Directors, Ruth Storms, Wilmington, Del., Claude Rosenberry, Reading, Pa. 1926 Convention to be held in Atlantic City.

SOUTHERN SUPERVISORS' CONFERENCE—Officers: President, Helen McBride, Louisville, Ky.; Vice-President, Irma Lee Batey, Lipscombe College, Nashville, Tenn.; Secretary, Jennie B. Smith, Milledgeville, Ga.; Treasurer, Leslie A. Martell, Oliver Ditson Co., Boston, Mass.; Chairman Committee on Publicity, Wm. Breach, Winston-Salem, N. C.; Auditor, Paul J. Weaver, University of North Carolina, Chapel Hill, N. C.

MUSIC TEACHERS' NATIONAL ASSOCIATION—Officers: President, Leon R. Maxwell, Newcomb College, New Orleans, La.; Vice-President, Wm. Benbow, 173 Anderson Place, Buffalo, N.

Y.; Editor, Karl W. Gehrken, Oberlin Conservatory, Oberlin, O.; Secretary, D. M. Swarthout, University of Kansas, Lawrence, Kansas; Treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.; Assistant Treasurer, O. W. Demmler, 1522 Chateau Street, Pittsburgh, Pa. Object: "The advancement of musical knowledge and education in the United States." Forty-seventh annual meeting to be held at Dayton, Ohio, December 28-30, 1925.

THE MUSICIANS' FOUNDATION, INC.

—Established by The Bohemians, incorporated November 14, 1914. Officers: President, Franz Kneisel, 329 West 84th Street, New York City; Vice-President, Rubin Goldmark, 140 West 87th Street; Secretary, Sigmund Herzog, 520 West 114th Street; Treasurer, Hugo Grunwald, 740 West End Avenue. Objects: "To foster the interests and advance the condition and social welfare of professional musicians and to provide voluntary aid and assistance to professional musicians and their families in case of need."

NATIONAL ASSOCIATION OF HARPISTS, INC.—Founded in 1919. Headquarters, 315 West 79th Street, New York City. Officers: President, Carlos Salzedo; Vice-Presidents, Van Veachton Rogers, Salvatore de Stefano; Treasurer, Melville Clark; Financial Secretary, Alice Hills. Aims: Establishment of master classes; establishment of free scholarships (three have been granted for season 1925-26, one each in Detroit, Indianapolis, Providence); development of the "Harp Idea" from the point of view both of playing and composing so that the Harp may become as a concert instrument no less musically important than the best known instruments; the conducting of an Annual International Prize Composition Contest; the encouragement of all attempts aiming toward the perfection of the Harp from the manufacturing viewpoint. Sixth National Harp Festival and Annual Convention to be held in spring of 1926 (date undecided) in Los Angeles, Cal., under the management of Alfred Kastner, president of the Los Angeles Chapter of the N. A. of H., Inc.

NATIONAL ASSOCIATION OF ORGANISTS—Organized in 1908. Headquarters, Musicians' Club of New York, 29 West 57th Street, New York City. Officers: President, Henry Fry; 1st Vice-President, T. Tertius Noble; 2nd Vice-President, Albert Riemschnieder; 3rd Vice-President, Roland Diggle; Secretary, Willard Nevins; Treasurer, Hugh Porter. Aims: "To raise the standard of organ playing and to promote the interests of organists generally; to provide for the National Conventions, to form State Councils and Local Chapters and to seek the affiliation of existing local societies of organists; to give organists opportunity for social and professional intercourse; to promote the art of organ building, by bringing the organist and organ builder into closer relationship; to awaken and further the interest in organ music, especially that of American composers; to encourage the use of the organ as a concert instrument in churches, public buildings, theatres and private residences."

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC AND ALLIED ARTS—Founded in 1924. Officers: President, Kenneth M. Bradley, 49 E. 52nd Street, New York; Treasurer, Charles N. Boyd, Pittsburgh Musical Institute, Pittsburgh; Secretary, Burnet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati; Vice-Presidents: Harold L. Butler, Syracuse University, Syracuse; Wm. MacPhail, MacPhail School of Music, Minneapolis; Arthur W. Mason, Louisville Conservatory of Music, Louisville; Edwin J. Stringham, Denver College of Music, Denver. Purpose: To promote the co-operation of schools of music to create and uphold standards of education and develop an intelligent method of measurement.

NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC—Organized September, 1916. Headquarters, 45 West 45th Street, New York City. C. M. Tremaine, Director. Purposes: "To advance the cause of music. While the Bureau initiates movements, such as the Music Memory Contest and National Music Week, and is actively promoting outdoor Christmas caroling, school band contests, increased publicity for music in the newspapers, etc., its pri-

mary objective is to render such help as it can, by way of printed material, correspondence and a generally sympathetic attitude to those organizations and individual workers who are working for the development of musical interest and activities along constructive lines." During the past season the Bureau has cooperated with 6,744 associations and individuals, including Music Clubs, Music Supervisors, Mayors, Music Dealers, Editors, Music Teachers, Chambers of Commerce, Boards of Education, Libraries, Music Schools and Conservatories, Colleges, Universities, Women's Clubs, Community Service, Playground and Recreation, Civic and Municipal Music Commissions, etc. Ninety-four pieces of pamphlet literature published by the Bureau are offered for free distribution in single copies, and five bound books, which are given free to certain limited classes of workers and sold to the general public. These cover the fields of Music Memory Contest, Music Week, outdoor Christmas caroling, Easter caroling, music and childhood, music in industry, newspaper publicity for music (and a bi-weekly news service), municipal music, music and the churches, community singing, music in the schools, music in institutions, music clubs, Community Service, etc.

NATIONAL CONCERT MANAGERS' ASSOCIATION—Officers: President, Mrs. Katie Wilson-Greene, 2601 Connecticut Ave., Washington, D. C.; Secretary-Treasurer, Margaret Rice, 414 Milwaukee St., Milwaukee, Wis. An association of local concert managers designed to promote their general welfare.

NATIONAL FEDERATION OF MUSIC CLUBS—Officers: Honorary President, Mrs. Theodore Thomas; President, Mrs. Edgar Stillman Kelley, the Western College, Oxford, Ohio; 1st Vice-President, Mrs. Wm. Arms Fisher, 405 Marlborough Street, Boston, Mass.; 2nd Vice-President, Mrs. Elmer J. Ottaway, Port Huron, Mich.; 3rd Vice-President, Mrs. Warren E. Thomas, 300 North 24th Street, Portland, Ore.; Recording Secretary, Mrs. J. A. Jardine, 1123 First Avenue, South, Fargo, N. D.; Corresponding Secretary, Mrs. F. H. Blankenship, 3910 Gillon Avenue, Dallas, Texas; Treasurer, Mrs. Abbie L. Snoddy, Mexico, Mo. Historian, Mrs. Russell R.

Dorr, 401 Greenwich, Conn.; Parliamentarian, Mrs. C. B. Bolmer, 1523 Chapel St., New Haven, Conn.

DISTRICT PRESIDENTS—Plymouth District—Mrs. Geo. Hail, 295 Washington St., Providence, R. I.; Liberty District—Mrs. Josephine Tinker, 347 A. St., Sharon, Pa.; Capitol District—Miss Cora Atchinson, 115 S. 6th St., Clarksburg, W. Va.; South Atlanta District—Mrs. Cora Cox Lucas, Charles Edward Apts., Columbus, S. Car.; Dixie District—Mrs. J. F. Hill, 217 N. Waldron Blvd., Memphis, Tenn.; Great Lakes District—Mrs. Frank D. Robertson, 131 Madison Ave., Grand Rapids, Mich.; Central District—Mrs. Georgia Hall-Quick, 543 Bellevue Place, Milwaukee, Wis.; Southwest District—Mrs. R. N. Garrett, Eight Oaks, Eldorado, Ark.; Rocky Mountain District—Mrs. Berta Smith, 804 E. Third St., Casper, Wyo.; Lone Star District—Mrs. T. M. Howells, 130 W. Fourth St., Florence, Colo.; Pacific Coast District—Mrs. Elbert C. Peets, 869 Tillamook, Portland, Ore.; Phillipine and Hawaiian Island District—Mrs. Frank Taylor, 95 Hazelfern Ave., Portland, Ore.

DEPT. OF AMERICAN MUSIC:—Director, Mrs. E. A. Deeds, Moraine Farm, Dayton, Ohio; American Composers—Mrs. Gertrude Ross, 2273 Holly Drive, Hollywood, Calif.; Opera—Mrs. Chas. Davis, Bridgeport, Conn.; Harold Morris, New York City; Committee—Clarence Gustlin, 816 N. Main St., Santa Ana, Cal.; Mrs. Jillian Birmingham, 2730 Pierce St., San Francisco, Cal.; Orchestra—Mrs. J. J. Carter, Hollywood Bowl Association, Hollywood, Cal.; Fellowships for Composers—Mrs. Frances E. Clark, Camden Hotel, Camden, N. J.; Young Artists Contests—Mr. E. H. Wilcox, care Iowa University, Iowa City, Iowa; International Reciprocity—Mrs. Ella May Smith, 60 Jefferson Ave., Columbus, Ohio; Chamber Music—Mr. Burnet C. Tuthill, 2209 Auburn Ave., Cincinnati, Ohio.

DEPT. OF EDUCATION:—Mrs. Frank A. Seiberling, Director, Stan-Hywet Hall, Akron, Ohio; Course of Study—William J. McCoy, Pacific Bldg., Oakland, Cal.; Public School Music—Mrs. Harry Bacher, Ann Arbor, Mich.; Library Extension—Miss Margaret Haas,

732 Oak St., Jacksonville, Fla.; Music Settlement Schools—Left to Chairman Education Dept.; Church Music—Mrs. Grace Mabee, 321 S. Van Ness Ave., Los Angeles, Cal.; Pageantry—Hywel C. Rowland, University of Iowa, Iowa City, Iowa; Choral—Mrs. Charles N. Boyd, Pittsburgh Musical Institute, 131 Bellefield Ave., Pittsburgh, Pa.; Music in Industry—Miss Antonette Sabel, Industrial Music Dept., Chamber of Commerce, Los Angeles, Cal.

DEPARTMENT CHAIRMEN:—Extension Department—Mrs. E. J. Ottaway, Port Huron, Mich.; County Fairs—Mrs. I. M. McHenry, care The Billboard, Putnam Bldg., New York City; Finance—Director, Mrs. J. Herbert Stapleton, Astor Hotel, Milwaukee, Wis.; Endowment and Special Memberships—Mrs. Houston Davis, 3221 Glen Ave., Birmingham, Ala.; Ways and Means—Mrs. T. C. Donovan, 1633 Shady Ave., Pittsburgh, Pa.; Publicity—T. T. Frankenburg, 395 E. Broad St., Columbus, Ohio; Program Exchange—Mrs. C. R. Adamson, Raton, N. Mexico; Bulletin—Mrs. Helen Harrison Mills, 1200 Columbia Terrace, Peoria, Ill.; Bulletin Extension—Mrs. O. C. Hamilton, Asheville, N. Car.; Printing—Miss Lena Morrical, Oxford, Ohio; Official Emblem—Mrs. John Leverett, 3030 Leverett St., Alton, Ill.; Legislation—Mrs. Frances E. Clark, Camden Hotel, Camden, N. J.; Junior Clubs—Miss Julia Williams, 121 Westminster Ave., Merchantville, N. J.; Corresponding Secretary—C. M. Tremaine, New York City. The 1927 Biennial Convention will be held in Chicago.

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Rubin Goldmark, Edwin T. Rice; Treasurer, Burnet C. Tuthill; Secretary, Wm. B. Tuthill; Eric De Lamarter, A. Walter Kramer, Oscar G. Sonneck, Louis Svecenski. Purpose: "To assist the American composer in getting his compositions—especially of chamber music—expeditiously printed and to make a broad and effective distribution of the compositions among the musical public. The selection of the compositions to be published will be based on merit only and without regard to commercial possibilities."

The THREE ARTS CLUB—340 West 85th Street, New York City. Officers: Honorary President, The Very Rev. Howard C. Robbins, D. D.; President, Mrs. John Henry Hammond; Vice-President, Mrs. Franklin W. Robinson; Secretary, Mrs. Russell H. Hoadley, 237 East 61st Street; Assistant Secretary, Mrs. Samuel A. Tucker, 485 Park Avenue; Treasurer, Mrs. Breck P. Trowbridge, 123 East 70th Street; Assistant Treasurer, Mrs. Langdon Marvin Treasurer of Building Fund, Mr. Wm A. Greer, 209 East 42nd Street. Object: To provide a home and a club for young women engaged in the study of Music, the Drama and the Fine Arts, including the Arts and Crafts. Only those who are known to be serious students or professionals in one or more of the Three Arts shall be admitted.

FELLOWSHIPS, SCHOLARSHIPS, AND PRIZES

AMERICAN GUILD OF ORGANISTS—Prize of \$50 in gold for the best anthem submitted by any musician residing in the United States or Canada. Anthems signed with a nom de plume and with the same inscription upon a sealed envelope containing the name and address of the composer must be sent to the secretary of the Guild, 29 Vesey St., New York, N. Y., before February 1, 1926.

BERKSHIRE MUSIC COLONY, INC.—Prize of \$1,000 in competition inaugurated by Mrs. F. S. Coolidge to stimulate the composition of chamber music offer-

ed to the composer of the best sonata or suite for violin and piano submitted to the jury. The prize winning composition will have its initial performance at the Berkshire Festival of Chamber Music to be held in Pittsfield, Mass. The conditions governing the contest are (1) all manuscripts must be received before April 1, 1926, (2) transcriptions or adaptations will not be eligible and only compositions which are not published and have not been performed in public, either in part or their entirety, will be accepted, (3) the winner is to grant to Mrs. Coolidge the sole control of the rights of performance for a period of

nine months from the date of the award of the prize, and transfer to her from that date the ownership of the original manuscript thereof (this does not refer to the copyright), (4) manuscripts must be sent anonymously and marked with a nom de plume or chiffre which will also appear on a sealed envelope containing the name and address of the composer, (5) no award will be made in case the jury should decide the works submitted unworthy of the prize, and (6) all music will be returned to the sender at his expense and no responsibility is taken for manuscripts that are lost. The compositions should be sent to Hugo Kortschak, 1054 Lexington Ave., New York, N. Y.

DAVID BISPHAM MEMORIAL MEDAL—The awarding of a medal to an American composer and librettist for an opera in English. Address inquiries to American Opera Society of Chicago, 120 Bellevue Place, Chicago. Presented in 1925 to Frank Patterson for his opera, *The Echo*.

CARUSO AMERICAN MEMORIAL FOUNDATION, INC., 216 Produce Exchange Bldg., New York, N. Y.—The Foundation, organized to aid "talented and deserving American students of music of both sexes, regardless of race or creed, in the development of their highest musical ability and achievement," offers an Operatic Fellowship to be awarded to an artist, who: (1) is a citizen of the United States, (2) is between 20 and 27 years of age, (3) is able to sing the entire roles of three or more standard operas, and (4) has had sufficient preliminary training to be ready for actual stage experience. The Fellowship will be awarded on the basis of musical training, general education, dramatic ability, seriousness of attitude toward an operatic career, need of financial assistance, and voice trial before a special committee of judges. The holder of the Fellowship must devote the income thereof for musical training, dramatic instruction, and foreign language study, as well as for living expenses, and is expected to spend approximately one year in Italy under supervision of competent musical authorities. The amount of the award will be \$1,200 for one year and free transportation to and from Italy. 1925 award to Miss Mildred Seeba.

CHICAGO MADRIGAL CLUB—Twenty-third Annual Prize Competition. For the setting of the poem, "In the Merry Month of May," the W. W. Kimball Company will pay a cash award of \$100. The composer must be a resident of the United States and the setting in madrigal form for a chorus of voices singing a cappella. The composition receiving the prize becomes the property of the Chicago Madrigal Club.

WALTER DAMROSCH FELLOWSHIP IN MUSICAL COMPOSITION—Awarded by the American Academy in Rome. Candidate must file with the Secretary of the Academy two compositions, one either for orchestra alone or for orchestra with a solo instrument, and one for a string quartet, or for some ensemble combination. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. The competition is open to unmarried men who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The award is \$1,000 a year for three years with an additional allowance of \$1,000 a year for traveling expenses in visiting the musical centers of Europe. The winner will have the privilege of studio and residence at the Academy and opportunity for six months' travel each year. Fifth annual award made in 1925 to Walter Heffler of Cambridge, Mass.

EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.—Annual contest for American-born composers conducted by the Eastman School of Music, Howard Hanson, Director. The winning scores will be played in four concerts by the Rochester Philharmonic Orchestra before an audience of musical reviewers from many cities and prominent musicians. In this contest, George Eastman has given American-born composers a chance of getting a hearing for their works with the intention of fostering the development of American music and of providing young and struggling native composers with the opportunity for recognition. Address inquiries to Howard Hanson, Director.

ESTEY ORGAN COMPANY SCHOLARSHIP FOR THE SCHOOL OF MUSIC AT FONTAINEBLEAU—The Estey Organ Company has awarded for the past two summers and for the summer of 1926 offers a scholarship covering tuition and expenses for an American organist at the School of Music, Fontainebleau, France. The American Guild of Organists administer this scholarship in that they select the recipient as a result of the regular Guild examination. For the summer of 1926 the regulations are such that almost any organist may compete. Details may be secured from the headquarters of the American Guild, 29 Vesey St., New York City. Award for summer of 1925 made to William S. Bailey, Professor of Musical Theory and History at Wesleyan College, Macon, Ga.

FRIENDS OF AMERICAN MUSIC (Kansas City)—Three prizes awarded in 1925 for compositions by American citizens. \$1,000 to Gustave Strube of Baltimore for his violin concerto and \$400 for his scherzo for string quartet; \$400 to Theodore Hemberger, also of Baltimore, for a chamber music composition. Honorable mention accorded Gustave Mehner of Grove City, Pa., for his chamber music work. For further information address N. DeRupertis, 800 Elmwood, Kansas City, Mo.

GENERAL FEDERATION OF WOMEN'S CLUBS—Contest conducted by Mrs. Ross H. Maynard of East Middlebury, Vt., to place unpublished compositions before professional musicians and American music publishers, open to American citizens of native or foreign birth.

The contestants will be classified as follows: (a) Composers born in the State in which the composition is entered; (b) composers residing in the State in which composition is entered; (c) foreign born residents of the State in which composition is entered; (d) composers who have had no works published; (e) club women who are members of the Federation.

The compositions will be in three classes:

Class I. Songs, part songs, choruses for women's voices and songs with unusual instrumental accompaniment.

Class II. Instrumental numbers, chamber music (no orchestral works will be considered). Class III. State songs (for those states not having an official song). The State music chairman will co-operate with the literature chairman in securing suitable words for such a song.

The contest will close April 1, 1926

The best manuscripts submitted in each state, in Classes I, II and III, will be chosen by three judges appointed by the state music chairman. If possible these works will be given a performance at the state convention.

Each state will send its winning compositions, with interpreters if possible, to the biennial convention of the Federation, to be held May 24-June 5, 1926, at Atlantic City, N. J., and the final national contest will take place before judges selected from the most prominent musicians and publishers of America. The winning compositions will be selected for publication.

The name of each contestant will be listed with the Federation music division, and the names of all winners will be given to the press and also listed with all public libraries. Mrs. Maynard is issuing forms and rules for contestants.

The JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOWSHIPS FOR ADVANCED STUDY ABROAD offer to young men and women opportunities under the freest possible conditions to carry on advanced study and research in any field of knowledge or opportunities for the development of unusual talent in any of the fine arts, including music. The amount of money available for each fellowship will be approximately \$2,500 a year, but may be more or less, depending on individual needs. The first national awards will be made for the academic year 1926-27. The fellowships will be open to men and women, married or unmarried, of every race, color and creed. There is no restriction of the subject to be studied or the place where study is to be pursued, and art and music are especially mentioned as among the subjects contemplated. By special arrangement certain appointments were made for 1925-26 in advance of the first general awards which are scheduled for 1926-27. A fellowship amount-

ing to \$2,500 for the purpose of doing creative work in the field of musical composition was granted to Aaron Copland of New York City. All inquiries should be directed to the executive offices of the Foundation, 2300 Pershing Square Building, New York City, Henry Allen Moe, Secretary.

JUILLIARD MUSICAL FOUNDATION—One hundred fellowships awarded to American music students for study in Singing, Piano, Violin, Violoncello, and Composition. Awards made by competitive examination conducted by the Examining Board of the Foundation. Students receiving Fellowships will receive free instruction under distinguished teachers at the New York school maintained by the Foundation, representing a tuition value of \$1,000. Competing students must be Americans; preferably they should be over sixteen and under thirty years of age. They must present credits in general education that are the equivalent of a four-year High School course, and they must demonstrate exceptional capacity and training in one or more of the specific divisions of music study. Examinations for the 1925-26 Fellowships held at the Foundation in New York on September 28 to October 3 inclusive. Address inquiries to Foundation headquarters, 49 East 56th Street, New York City.

MUSICAL FUND SOCIETY (Philadelphia)—\$10,000 in prizes for the three best compositions of chamber music: first prize, \$5,000; second prize, \$3,000, and third prize, \$2,000. The contest is limited to compositions of chamber music for from three to six instruments, and will close December 31, 1927. No composition containing vocal parts will be considered. A composer may submit more than one composition and be awarded more than one prize, or compete for first prize only. Submit compositions to Mr. J. H. Ingham, 1213 Locust St.

NATIONAL ASSOCIATION OF HARPISTS, Inc., 315 West 79th Street, New York City—International Prize Composition Contest created in order to enlarge the répertoire of the harp, as solo instrument, with or without orchestra, or as a basis of a chamber music work. The winner will re-

ceive an award of \$1,000. Address inquiries to Association headquarters, 315 West 79th Street, New York City.

ELKAN NAUMBURG MUSICAL FOUNDATION—A gift to musicians by Walter W. Naumburg in memory of his father, the late Elkan Naumburg. A committee composed of Alexander Lambert, Chairman, Efrem Zimbalist and Richard Aldrich will select young artists ready for professional careers. Mr. Naumburg will defray costs of the first public recitals of these musicians. The plan is limited at first to pianists and violinists. Candidates will have preliminary hearings on application to the National Music League, 113 West 57th street, New York City.

NORTH SHORE FESTIVAL COMPOSITION PRIZE—Annual prize of \$1,000 offered by the management of the North Shore Festival for the best submitted new American symphonic composition. The work receiving the prize will have presentation at the North Shore Spring Music Festival at Evanston, Ill. 1925 award made to Hermann H. Wetzler of Milwaukee for his work, *A Legend of St. Francis of Assisi*. Address inquiries to Carl D. Kinsey, Mgr., the Festival Association, 70 East Van Buren Street, Chicago.

OJAI VALLEY MUSIC FESTIVAL—A competition inaugurated by Mrs. F. S. Coolidge and Mr. Frank J. Frost to stimulate the composition of chamber music which offers a prize of \$1,000 to the composer of the best string quartet for two violins, viola and violoncello. The prize winning composition will have its initial performance at the Ojai Valley Festival of Chamber Music to be held April, 1926, at Ojai Valley, California. The conditions governing the contest are (1) all manuscripts must be received before March 1, 1926, (2) transcriptions or adaptations are not eligible and only compositions which are not published and have not been performed in public either in part or their entirety, will be accepted, (3) the winner is to grant Mrs. Coolidge or Mr. Frost the sole control of the rights of performance of the composition during a period of six months from the date of the award, and transfers to Mr. Frost from that date

the ownership of the original manuscript thereof (not the copyright), (4) all manuscripts must be sent anonymously and marked with nom de plume or chiffre also appearing on a sealed envelope containing the name and address of the composer, (5) no award will be made if the jury decides that none of the submitted works is worthy of the prize, and (6) all manuscripts will be returned at the expense of the sender, and no responsibility is taken for manuscripts lost in transit. The compositions must be sent to Frank J. Frost, Ojai P. O., Ojai Valley, Cal.

PEOPLE'S CHORAL UNION OF BOSTON—Prize of \$100 for the best part song for mixed voices with piano accompaniment which is submitted in conformance with the following conditions: the text and music must be spirited and joyous in character, singable and not too complex; the length is to be about ten minutes in performance; and the contestants must be American citizens. Address inquiries to President, Mrs. Wm. Arms Fisher, 405 Marlboro Street, Boston, Mass.

PULITZER TRAVELLING SCHOLARSHIP in MUSIC (Columbia University)—Under the will of the late Joseph Pulitzer an annual scholarship, of the value of \$1,500, was founded to be awarded to the student of music in America "who is deemed to be the most talented and deserving, in order that he may continue his studies with the advantages of European instruction." The student will be expected to devote a sufficient amount of his time to composition, during the year he holds the scholarship, to produce a serious work in one of the larger forms, a copy of which shall be filed at Columbia University together with the works by which he gained the scholarship. It is hoped to publish or give public performance to the best of these works from time to time. The following conditions govern the contest: (1) only compositions showing mastery of harmony and counterpoint, and conceived in the more serious and extended musical forms—sonata for one or more instruments, trio, quartet, etc., overture, symphonic poem—will be considered; (2) applications on the form provided by the University and sup-

porting manuscripts should reach the Secretary of Columbia University, New York City, on or before February 1. They should bear, not the name of the composer, but a pseudonym, and should be accompanied with a sealed envelope bearing on its face the pseudonym and containing the name, age, and address of the sender, and a brief biographical note, telling where and with whom he has studied, etc; and (3) the compositions will be judged by a jury consisting of members of the teaching staffs of Columbia University and the Institute of Musical Art.

RUBINSTEIN CLUB of Washington, D. C., ANNUAL PRIZE COMPETITION FOR AMERICAN COMPOSERS—Prize of \$100 for the best composition submitted for women's choral presentation. The conditions governing the contest are: (1) open to all American citizens; (2) the composition shall be for a women's chorus written for three or four parts, with or without incidental solos, with piano accompaniment (instrumental obbligato if desired); (3) all manuscripts shall be unsigned, with identification marks and accompanied by a sealed envelope (with same mark) containing name, birthplace of sender, date of citizenship (if not of American birth), present address in full, and one dollar to cover incidental expenses incurred in forwarding manuscripts to judges and returning them to sender; (4) all manuscripts shall be clearly written in ink, and never have had public performance; (5) only English titles and text will be considered (6) manuscripts must be received before December, 1926; (7) the Club assumes no responsibility for loss of manuscripts; and (8) the prize-winning composition will be presented during the season 1926-27 by the Rubinstein Club in Washington, D. C. For further information apply to Mrs. Harvey L. Rabbit, Chairman of Music Contest Committee, 312 Cathedral Mansions Center, Washington, D. C.

SESQUICENTENNIAL INTERNATIONAL EXPOSITION (Philadelphia)—A prize of \$3,000 for an opera, of \$2,000 for a symphony or large composition of symphonic character, of \$2,000 for a ballet, pageant, or masque with full orchestral accompaniment not excluding

choral episodes, and a prize of \$500 for an a cappella suite of three or four numbers written for six or eight mixed voices, are being offered by the Exposition to composers of all nationalities (here and abroad). All compositions are to be submitted to Henry S. Fry, Executive Secretary of the Committee on Music and are to have a full orchestral score written legibly in ink with a nom de plume accompanied by an envelope containing the full name and address of the composer. No work will be eligible that has been published or previously performed. The winner will retain all rights of performance except the première and such extra performances as may be determined by the Committee. The Committee will assume all expense in copying the parts, of rehearsing, and of producing. The manuscript of the opera must be submitted by March 1, 1926, a full orchestral form, accompanied by a full piano-forte score for rehearsal purposes. The prizes will be adjudged by May 1. The opera must be of a serious musical character and the text must be in English. The symphonic work must be submitted by April 1, 1926. The prize will be adjudged May 15. The choral work must be submitted by April 1, 1926, and the prize will be adjudged by May 15. The work must require not less than thirty and not more than sixty minutes for performance, and the text must be in English. It must be scored for the normal symphony orchestra and the choral writing should be mainly four-part with occasional doubling. The ballet, etc., must be submitted by April 1, 1926, and the prize will be adjudged by May 15. The accompaniment must be orchestral and the text, if there is one, in English. All manuscripts must be sent to the Executive Secretary of the Music Committee, Mr. Henry S. Fry, 20th and Cherry Streets, Philadelphia.

SWIFT & COMPANY MALE CHORUS PRIZE COMPETITION, Chicago—
The Swift & Company Male Chorus

annually offers a prize of \$100 for the best musical setting to a poem of its own selection. (1) The composer must be a resident of the United States; (2) The setting preferred is for chorus of men's voices with baritone solo and with piano and organ accompaniment. Composer will be allowed considerable latitude and compositions without organ accompaniment and with tenor solo will be considered. (3) The composition must sing well. It should be kept within a reasonable vocal compass. (4) Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of the MSS. (5) The composition receiving the prize becomes the property of the Swift & Company Male Chorus and will be produced in concert by the organization during the ensuing season. (6) Award made by a jury of three, no member of which shall enter the competition. Address all communications to D. A. Clippinger, 617-618 Kimball Building, Chicago. Award for 1925 made August 1 to Gustav Mehner of Grove City, Pa., for choral setting to Milton's "Blest Pair of Sirens." Detailed announcement of 1926 competition will be issued January 1, 1926.

WESTMINSTER CHOIR ASSOCIATION OF DAYTON, OHIO—Three prizes amounting to \$500 for American choral compositions are being offered by Mrs. H. E. Talbott, chairman of the board of the Choir. The works submitted must be sacred in character and arranged for a chorus of mixed voices. The competition is open to all American composers. The prizes are \$300, \$150, and \$50 entitling the Choir to the exclusive use of the compositions for one year after which time the composers may have them published for general use. The contest will close May 1, 1926, and manuscripts should be sent before that date to Mrs. Talbott, Callahan Bank Building, Dayton, Ohio.

FAMOUS MUSICIANS HEARD IN AMERICA IN OTHER DAYS—EARLY AND RECENT

ABBEY, Henry Eugene—American impresario (Akron, O., 1846—New York, 1896). Managed Metropolitan Opera House in 1883, 1891 and 1896.

ABBOTT, Emma—American soprano (Chicago, 1850—Salt Lake City, 1891). Appeared in 1870.

ABT, Franz—Conductor and composer (Eilenburg, 1819—Wiesbaden, 1885). Toured U. S. A. in 1872.

ACKTE, Aino—Finnish operatic soprano (Helsingfors, 1876). Came to U. S. A. in 1904. Now living in Finland.

ADAMS, Suzanne—Irish-American soprano (Cambridge, Mass., 1873). Sang opera in Europe and in America.

ALBANI, Emma—Canadian soprano—(Chambly, Can., 1852). Educated in Albany, N. Y. Sang in U. S. A. and Europe until 1911.

ALBONI, Marietta—Italian operatic contralto (Cesena, 1823—Paris, 1894). Toured U. S. A. in 1853.

ALVARY, Max—Rhenish tenor (Dusseldorf, 1856—Thuringia, 1898). Came to U. S. A. in 1884.

AMATO, Pasquale—Italian baritone (Naples, 1880). Left U. S. A. in 1921. Now singing in Europe.

ANCONA, Mario—Italian baritone (Florence, 1870). Sang in U. S. A. in 1893 and in later years.

ARA, Ugo—Italian violist (Venice, 1876). He was member of the Flonzaley Quartet until 1917.

ARDITI, Luigi—Italian pianist and conductor (Crescentino, 1822—Brighton, Eng., 1903). Visited U. S. A. during 1847-56.

ARNOLDSON, Sigrid—Swedish soprano (Stockholm, 1864). Toured U. S. A. in 1894.

AUER, Leopold—Hungarian violinist (Veszprém, 1845). Since 1918 teaching in U. S. A.

AUS DER OHE, Adele—German pianiste (Hanover, 1864). Appeared in U. S. A. in 1886.

BARRIENTOS, Maria—Spanish coloratura soprano (Barcelona, 1885). Came to U. S. A. in 1916.

BASSI, Amadeo—Italian tenor (Florence, 1874). At New York's Manhattan and Chicago Opera Companies in 1906.

BELLINCIONI, Gemma. Italian soprano (Monza, 1864). Came to U. S. A. in 1899. Wife of Roberto Stagno.

BERGMANN, Karl—Saxon cellist and conductor (Ebersbach, 1821—New York, 1876). Came to U. S. A. in 1850. Led New York Philharmonic and first N. Y. performance of Tannhäuser (1859).

BEVIGNANI, Enrico M.—Italian conductor (Naples, 1841-1903). Came to the N. Y. Metropolitan in 1894.

BISHOP, Ann—English soprano (London, 1814—New York, 1884). Toured U. S. A. several times during 1846-1859.

BISPHAM, David S.—American baritone (Philadelphia, 1857—New York, 1921). Début in London 1891.

BLAUVELT, Lillian E.—American soprano (Brooklyn, 1874). Made début in Europe in 1890 and soon afterward in U. S. A.

BLECH, Leo—German conductor (Aix-la-Chapelle, 1871). Conducted German Opera Co. in U. S. A. in 1922.

BOSSI, Marco E.—Italian organist and composer (Saló, 1861—At Sea, 1925). Toured U. S. A. in 1925, dying on board steamer on his return to Italy.

BOTTA, Luca—Italian tenor (Amalfi, 1882—New York, 1917). Came to the N. Y. Metropolitan in 1915.

BRANDEIS, Frederic—Austrian pianist and organist (Vienna 1835—New York, 1899). Came to U. S. A. in 1849.

- BRANDT, Marianne—Austrian soprano (Vienna, 1842-1921). Came to the N. Y. Metropolitan in 1886.
- BREMA, Maria—German operatic contralto (Liverpool, 1856). Came to the N. Y. Metropolitan in 1895.
- BRESSLER-GIANOLI, Clotilde—Italian-Swiss contralto (Geneva, 1875-1912). Toured U. S. A. in 1900, beginning at New Orleans, La.
- BREVAL, Lucienne—Swiss operatic soprano (Berlin, 1870). Created several Wagnerian roles. Sang in U. S. A. in 1900-02.
- BRIGNOLI, Pasquale—Italian tenor (Genoa, ?—New York, 1884). Came to U. S. A. in 1855.
- BUCK, Dudley—American organist and composer (Hartford, Conn., 1839—Orange, N. J., 1909).
- BULL, Ole B.—Norwegian violinist (Bergen, 1810-1880). Came to U. S. A. in 1843.
- BURGSTALLER, Alois—Bavarian tenor (Holzkirchen, 1871). Came to the N. Y. Metropolitan in 1902.
- BURMEISTER, Richard—German pianist (Hamburg, 1860). In America from 1885 to 1898.
- BURMESTER, Willy—German violinist (Hamburg, 1869). In U. S. A. several times.
- BUSONI, Ferruccio—Italian pianist (Florence, 1866—Berlin, 1923). In U. S. A. from 1891 to 1894. Subsequently toured.
- BUTT, Clara—English contralto (Southwick, 1873). In U. S. A. in 1899, 1913 and 1914.
- CALVE, Emma—French operatic soprano (Averon, 1866). Appeared in U. S. A. in 1893. Now teaching in France.
- CAMPANARI, Giuseppe—Italian baritone (Venice, 1858). In U. S. A. since 1884. Now teaching in New York.
- CAMPANINI, Cleofonte—Italian operatic conductor (Parma, 1860—Chicago, 1919). In U. S. A. in 1883. In 1913 became General Director Chicago Opera Co. until his death.
- CAMPANINI, Italo—Italian tenor (Parma, 1846—Villa Vigatto, 1896). In U. S. A. in 1873, living after 1883 mostly in New York.
- CAPLET, André—French conductor and composer (Le Havre, 1879—Paris, 1925). Conducted Boston Opera Co.
- CAPOUL, Joseph, A. Victor—French tenor (Toulouse, 1839—Paris, 1925). Came to U. S. A. in 1873. Taught in New York in 1892-97.
- CARRENO, Maria Teresa—Venezuelan pianiste (Caracas, 1853—New York, 1917). Appeared first time in U. S. A. in 1862 and then returned in 1875. Made début as operatic soprano in Edinburgh in 1872 singing for ten years in opera.
- CARUSO, Enrico—Italian tenor (Naples, 1873-1921). Came to U. S. A. in 1903, at the Metropolitan Opera House, singing until December, 1920. Returned to Italy in May, 1921; died on Aug. 2nd.
- CARY, Annie Louise—American contralto (Wayne, Me., 1842—Norwalk, Conn., 1921). Début in Europe in 1868 and in U. S. A. in 1870.
- CAVALIERI, Lina—Italian operatic soprano (Rome, 1874). Came to the N. Y. Metropolitan in 1906. She is now living in France.
- CISNEROS, Eleonora de—American mezzo-soprano (New York, 1880).
- CLEMENT, Edmond—French tenor (Paris, 1867). Came to the N. Y. Metropolitan in 1909. Now living in France.
- CONRIED, Heinrich—Austrian impresario (Bielitz, 1855—Meran, 1909). Came to U. S. A. in 1878. In 1903-08 Gen. Mgr. Metropolitan.
- CONSOLO, Ernesto—Italian pianist (London, 1864). Toured U. S. A. Now living in Florence.
- CRABBE, Armand—Belgian baritone (Brussels, 1884). Came to U. S. A. in 1908.
- DAMROSCH, Leopold—German violinist and conductor (Posen, 1832—New York, 1885). Came to U. S. A. in 1871. Founder N. Y. Oratorio Society and Symphony Society.
- DA PONTE, Lorenzo—Italian opera librettist (Vittorio, 1749—New York, 1838). Came to U. S. A. in 1805. Wrote librettos for Mozart.
- DAVIES, Ben—Welsh tenor (Swansea, 1858). Came to U. S. A. in 1893.
- DELNA, Marie—French contralto (Paris, 1875). Came to U. S. A. in 1910.
- DE LUCIA, Fernando—Italian tenor (Naples, 1860-1924).
- DE RESZKE, Edouard—Polish operatic basso (Warsaw, 1855-1917). In U. S. A. from 1891 to 1901.

- DE RESZKE, Jean—Polish operatic tenor (Warsaw, 1850—Nice, 1925). In U. S. A. from 1891 to 1901. Retired from stage in 1902.
- DESTINN, Emmy—Bohemian soprano (Prague, 1878). Came to U. S. A. at the N. Y. Metropolitan in 1908. Now living in Europe.
- DIPPEL, Andrea—Hessian tenor and impresario (Kassel, 1866). Came to U. S. A. as tenor in 1890. Became impresario in 1908.
- DUFRANNE, Hector—Belgian baritone. Came to U. S. A. in 1908.
- DVORAK, Antonin—Bohemian composer (Mühlhausen, 1841—Prague, 1904). Came to U. S. A. in 1892.
- EAMES, Emma—American soprano (Shanghai, 1867). Retired from stage in 1909. Married to Emilio de Gogorza. Now living in Maine.
- ELGAR, Edward W.—English composer (Worcester, 1857). Visited U. S. A. in 1906.
- FARRAR, Geraldine—American soprano (Melrose, Mass., 1882). At the Metropolitan from 1906 to 1922.
- FIEDLER, Max—Saxon pianist and conductor (Zittau, 1859). Came to U. S. A. as conductor Boston Symphony in 1908-12.
- FISCHER, Emil—German basso (Brunswick, 1838—Hamburg, 1914). Came to U. S. A. in 1885.
- FORMES, Karl—Operatic basso (Mülheim, 1816—San Francisco, Cal., 1889). Came to U. S. A. in 1857.
- FOSTER, Muriel—English contralto (Sunderland, 1877). Came to U. S. A. in 1904.
- FREMSTAD, Olive—Swedish soprano (Stockholm, 1872). Came to U. S. A. at the age of 12. Sang at the Metropolitan from 1903 to 1914.
- FRIEDHEIM, Arthur—German-Russian pianist (Petrograd, 1859). Came to U. S. A. in 1891.
- FURSCH-MADI, Emmy—French soprano (Bayonne, 1847—Somerville, 1894). Appeared in U. S. A. in 1874.
- GADSKI, Johanna—Pomeranian soprano (Anclam, 1872). Came to U. S. A. in 1895.
- GALSTON, Gottfried—Austrian pianist (Vienna, 1879). Came to U. S. A. in 1912. Now living near Munich.
- GATTI-CASAZZA, Giulio—Italian operatic director (Udine, 1869). General Manager N. Y. Metropolitan since 1908.
- GAY, Maria—Spanish mezzo-soprano (Barcelona, 1879). Came to U. S. A. in 1908. Married tenor Zenatello.
- GERARDY, Jean—Belgian cellist (Spa, 1878). Came to U. S. A. in 1890.
- GERICKE, Wilhelm—Conductor (Graz, 1845). Conducted Boston Symphony from 1884 to 1849 and from 1898 to 1906.
- GERSTER, Etelka—Hungarian soprano (Kaschau, 1857—Berlin, 1920). Came to U. S. A. in 1878. Retired in 1890.
- GERVILLE-REACHE, Jeanne—French contralto (Orthez, 1882—New York, 1915). Came to U. S. A. in 1907.
- GILIBERT, Charles—French baritone (Paris, 1866—New York, 1910). Came to U. S. A. in 1900.
- GLUCK, Alma—Roumanian soprano (Bucharest, 1884). Came to U. S. A. in 1909. Married Efrem Zimbalist.
- GODDARD, Arabella—English pianiste (St. Servan, 1836—France, 1922) Toured U. S. A. during 1873-76.
- GRANADOS, Enrique—Spanish pianist and composer (Lerida, 1867—At sea, 1916). Came to U. S. A. in 1915.
- GRAU, Maurice—Moravian impresario (Brünn, 1849—Paris, 1907). Educated in New York. Metropolitan Opera Company manager from 1891 to 1903.
- GREENE, Harry Plunket—Irish basso (Dublin, 1865). Came to U. S. A. in 1893.
- GRENVILLE, Lillian—American soprano (New York, 1888). Studied and appeared in Italy. Sang in U. S. A. in 1910.
- GRISI, Giulia—Italian soprano (Milan, 1811—Berlin, 1869). In 1844 married tenor Mario with whom she toured U. S. A. in 1854.
- GUILMANT, Alexandre F.—French organist (Boulogne, 1837—Meudon, 1911). Came to U. S. A. in 1893.
- HAMMERSTEIN, Oscar—Prussian—American impresario (Berlin, 1847—New York, 1919). Came to U. S. A. in 1863.
- HAUK, Minnie—American soprano (New York, 1852). Retired in Lucerne in 1896.
- HENSCHEL, Isidor Georg—Polish baritone and conductor (Breslau, 1850). Came to U. S. A. in 1881.
- HEGNER, Otto—Swiss pianist (Basel, 1876—Hamburg, 1907). Came to U. S. A. in 1888.

- HERBERT, Victor—Irish 'cellist and conductor (Dublin, 1859—New York, 1924). Came to U. S. A. in 1886. In 1894 he devoted all his time to composing light operas.
- HUBERDEAU, Gustave—French basso (Paris, 1878). Came to U. S. A. in 1908.
- JADLOWKER, Hermann. Russian tenor (Riga, 1879). Came to the N. Y. Metropolitan in 1910.
- JORN, Karl—Russian tenor (Riga, 1876). Came to U. S. A. in 1908.
- JOSEFFY, Rafael—Hungarian pianist (Hunfalú, 1852—New York, 1915). Came to U. S. A. in 1879.
- JUCH, Emma—Austrian-American soprano (Vienna, 1865). Educated in New York. Début in 1882.
- KALISCH, Paul—Russian tenor (Berlin, 1855). Came to U. S. A. in 1888. Married Lilli Lehmann.
- KLAFSKY, Katharina—Hungarian soprano (Wieselburg, 1855—Hamburg, 1896). Came to U. S. A. in 1895.
- KNOTE, Heinrich—Bavarian tenor (Munich, 1870). Came to U. S. A. in 1903.
- KUBELIK, Jan—Bohemian violinist (Prague, 1880). Came to U. S. A. in 1901.
- KUNWALD, Ernst—Austrian conductor (Vienna, 1868). Came to U. S. A. in 1906 as guest conductor N. Y. Philharmonic. Returned conductor Cincinnati Symphony in 1912.
- KURT, Melanie—Austrian soprano (Vienna, 1880). Came to the N. Y. Metropolitan in 1915.
- LABIA, Maria—Italian soprano (Verona, 1885). Came to U. S. A. at the Manhattan Opera House in 1908.
- LASSALLE, Jean—French baritone (Lyons, 1847—Paris, 1909). Came to U. S. A. in 1892.
- LEHMANN, Lilli—Bavarian soprano (Würzburg, 1848). Came to U. S. A. in 1885. She is now teaching in Germany.
- LEHMANN, Liza—English composer (London, 1862-1918). Toured U. S. A. in 1910.
- LEONCAVALLO, Ruggiero—Italian composer-pianist (Naples, 1858—Florence, 1919). Visited America in 1906 and 1913.
- LIND, Jenny—Swedish soprano (Stockholm, 1820—Malvern, 1887). Toured U. S. A. in 1850-52.
- LITVINNE, Felia—Russian soprano (? 1860). Came to U. S. A. in 1885.
- LUCCA, Pauline—Austrian soprano (Vienna, 1841-1908). Came to U. S. A. in 1872.
- LUNN, Louise Kirkby—English contralto (Manchester, 1873). Came to U. S. A. in 1902.
- LUSSAN, Zelie de—French-American soprano (New York, 1863). Made debut in U. S. A. in 1870 and in Europe in 1889.
- MACDOWELL, Edward A.—American pianist and composer (New York, 1861-1908). First American to receive admiration and recognition abroad as composer.
- MAHLER, Gustav—Bohemian conductor and composer (Kalisht, 1860—Vienna, 1911). Came in 1907 to the N. Y. Metropolitan, becoming Philharmonic cond. in 1909.
- MALIBRAN, Maria—French-Spanish soprano (Paris, 1808—Manchester, 1836). Came to U. S. A. in 1825.
- MANCINELLI, Luigi—Italian conductor (Orvieto, 1848—Rome, 1921). At the N. Y. Metropolitan from 1894 to 1902.
- MAPLESON, James H.—English operatic manager (London, 1828-1901). Manager of the Academy of Music in New York in 1878-86 and 1896-97.
- MARCHESI, Blanche—French soprano (Paris, 1864). Came to U. S. A. in 1899 and 1909.
- MARCOUX, Vanni—French-Italian baritone (Turin, 1879). Came to U. S. A. in 1910 with the Chicago Opera Co.
- MARTEAU, Henri—French violinist (Rheims, 1874). Came to U. S. A. in 1892.
- MARINUZZI, Gino—Italian conductor (Palermo, 1882). Came to U. S. A. as cond. Chicago Opera Co. in 1920.
- MARIO, Giuseppe—(Conte di Candia)—Italian tenor (Cagliari, 1810—Rome, 1883). Came to U. S. A. in 1854 and 1872 with his wife, Mme. Grisi.
- MASCAGNI, Pietro—Italian composer and conductor (Livorno, 1863). Toured U. S. A. in 1902.
- MATERNA, Amalie—Syrian soprano (Sankt Georgen, 1845—Vienna, 1918). Came to U. S. A. in 1894.

- MAURÉL, Victor—French baritone (*Marseilles*, 1848—*New York*, 1923). Came to U. S. A. in 1874 and then in 1894. In 1919 settled in New York as a singing teacher.
- MELBA, Nellie—Australian soprano (*Melbourne*, 1861). Came to U. S. A. in 1893.
- MESSAGER, André—French conductor and composer (*Montlucon*, 1853). Toured with orchestra U. S. A. in 1918.
- METZGER, Otilie—Hessian contralto (*Frankfort*, 1878). Came to U. S. A. in 1914.
- MIELKE, Antonia—Prussian soprano (*Berlin*, 1852–1907). Came to the N. Y. Metropolitan in 1891.
- MONTEMEZZI, Italo—Italian composer (*Verona*, 1875). Came to U. S. A. in 1919.
- MONTEUX, Pierre—French conductor (*Paris*, 1875). Came to the U. S. A. as cond. Russian Ballet in 1916; at the Metropolitan in 1917–19; Boston Symphony 1919–1924.
- MORIKE, Eduard—German conductor (*Stuttgart*, 1877). Came to U. S. A. as cond. Wagnerian Opera Co. in 1923.
- MOTTL, Felix—Austrian conductor (*Vienna*, 1856—*Munich*, 1911). Came to U. S. A. in 1903.
- MUCK, Karl—Hessian conductor (*Darmstadt*, 1859). Came to U. S. A. in 1906.
- MUGNONE, Leopoldo—Italian opera conductor (*Naples*, 1858). Came to New York in 1921 and conducted only one opera (*Aida*) at the Lexington Opera House.
- MURATORE, Lucien—French tenor (*Marseilles*, 1878). Came to Chicago Opera Co. in 1913.
- NERUDA, Wilma Maria—Moravian violinist (*Brünn*, 1839—*Berlin*, 1911). Visited U. S. A. in 1899.
- NEVADA, Emma—American soprano (*Nevada*, Cal., 1862). Sang first time in N. Y. with Mapleson in 1884.
- NIEMANN, Albert—Prussian tenor (*Magdeburg*, 1831—*Berlin*, 1917). Came to U. S. A. in 1886.
- NIKISCH, Artur—Hungarian violinist and conductor (S. Miklos, 1855—*Leipzig*, 1922). Toured U. S. A. with London Symphony Orchestra in 1912.
- NILSSON, Christine—Swedish soprano (*Wexio*, 1843—*Stockholm*, 1921). Toured U. S. A. in 1870 with Strakosch.
- NÖRDLICA, Lillian—American soprano (*Farmington*, Me., 1859—*Java*, 1914). Début in Boston in 1867 and in Italy (Brescia) in 1879.
- ONDRICEK, Franz—Bohemian violinist (*Prague*, 1859—*Milan*, 1922). Came to U. S. A. in 1896.
- OSBORN-HANNAH, Jane—American soprano (*Wilmington*, O., 1880). Début in Europe (*Leipzig*) in 1909 and in U. S. A. in 1910, at the N. Y. Metropolitan.
- PANIZZA, Ettore—Italian conductor (*Buenos Aires*, 1875). Came to Chicago Opera Co. in 1922. He is now at La Scala, Milan.
- PAREPA-ROSA, Euphrosyne—English soprano (*Edinburgh*, 1836—*London*, 1874). Came to U. S. A. in 1865.
- PATTI, Adelina—Italian soprano (*Madrid*, 1843—*Wales*, 1919). Brought up in U. S. A., making her début in New York in 1859.
- PATTI, Carlotta—Italian soprano, sister of Adelina (*Florence*, 1840—*Paris*, 1891). Appeared in U. S. A. in 1861.
- PAUR, Emil—Austrian conductor (*Czernowitz*, 1885). Came to U. S. A. in 1893.
- PETCHNIKOFF, Alexander—Russian violinist (*Yelets*, 1873). Came to U. S. A. in 1906.
- PLANCON, Pol—French basso (*Fumay*, 1854—*Paris*, 1914). Came to the N. Y. Metropolitan in 1893.
- POWELL, Maud—American violinist (*Peru*, Ill., 1868—*Uniontown*, Pa., 1920). Appeared in London in 1883 and in 1885 in U. S. A.
- PUCCHINI, Giacomo—Italian composer (*Lucca*, 1858—*Brussels*, 1924). Came to U. S. A. in 1910.
- PUGNO, Raoul S.—Italian-French pianist (*Paris*, 1852—*Moscow*, 1914). Came to U. S. A. in 1897.
- REICHMANN, Theodore—German baritone (*Rostock*, 1849, *Marbach*, 1903) Came to U. S. A. in 1889.
- RABAUD, Henri—French conductor (*Paris*, 1873). Came to conduct Boston Symphony in 1918.
- REMENTYI, Eduard—Hungarian violinist (*Heves*, 1830—*San Francisco*, 1898) Came to U. S. A. in 1851.
- RENAUD, Maurice—French baritone (*Bordeaux*, 1862). Came to the N. Y. Manhattan in 1906.

- ROSA, Carl—German impresario (Hamburg, 1842, Paris, 1889). Came to U. S. A. in 1867 as violinist, returning to Europe as an impresario in 1871.
- RUBINSTEIN, Anton—Russian pianist (Balta, 1829—Peterhof, 1894). Toured U. S. A. three times, last one in 1887.
- RUEGGER, Elsa—Swiss 'cellist (Lucerne, 1881). Came to U. S. A. in 1899.
- SAINT-SAENS, Camille C.—French pianist and composer (Paris, 1835—Algiers, 1921). Came to U. S. A. in 1906 and 1915.
- SALEZA, Albert—French tenor (Bayonne, 1867—Paris, 1916). Came to U. S. A. in 1899.
- SAMMARCO, Mario—Italian baritone (Palermo, 1873). Came to U. S. A. in 1907.
- SARASATE, Pablo—Spanish violinist (Pamplona, 1844—Biarritz, 1908). Toured U. S. A. twice, last time in 1889.
- SCHARWENKA, Franz Xaver—Polish pianist and composer (Samter, 1850—Berlin, 1924). Came to U. S. A. in 1879.
- SCALCHI, Sofia—Italian mezzo-soprano (Turin, 1850). Came to U. S. A. in 1882-86 and 1891-96.
- SCHOTT, Anton—Operatic tenor (Goppingen, 1846—Stuttgart, 1913). Came to U. S. A. in 1884.
- SEIDL, Anton—Hungarian conductor (Pest, 1850—New York, 1898). Came to U. S. A. at the Metropolitan in 1885.
- SEMBRICH, Marcella—Polish soprano (Wisniewczyk, 1858). Came to the N. Y. Metropolitan in 1884.
- SIEVEKING, Martinus—Dutch pianist (Amsterdam, 1867). Came to U. S. A. in 1915.
- STRAKOSCH, Maurice—Galician pianist and impresario (Lemberg, 1825—Paris, 1887). Came to U. S. A. in 1848.
- STRAUSS, Richard—Bavarian conductor and composer (Munich, 1864). Came to U. S. A. for second time in 1921.
- STRAVINSKY, Igor—Russian composer and conductor (Petrograd, 1882). Came to U. S. A. in 1924.
- TAMAGNO, Francesco—Italian tenor (Turin, 1851—Varese, 1905). Came to U. S. A. in 1890.
- TAMBERLIK, Enrico—Italian tenor (Rome, 1820—Paris, 1889). Came to U. S. A. several times.
- TCHAIKOVSKY, Peter Ilyitch—Russian composer (Kamsko, 1840—Petrograd, 1893). Came to U. S. A. to conduct his own works in 1891.
- TERNINA, Milka—Croatian soprano (Agram, 1864). Came to the N. Y. Metropolitan in 1899.
- THOMAS, Theodore—German violinist and conductor (Esens, 1835—Chicago, 1905). Migrated to U. S. A. in 1845 with his family, making debut as violinist in 1851, and as cond. in 1872.
- THOMSON, Cesar—Belgian violinist (Liege, 1857). Came to U. S. A. for the first time in 1894.
- THURSBY, Emma—American soprano (Brooklyn 1854). Appeared both in Europe and U. S. A. from 1875 to 1890.
- TREBELLI, Zelia—French mezzo-soprano (Paris, 1838—Etretat, 1892). Came to U. S. A. in 1884.
- URSO, Camilla—French violinist (Nantes, 1842—New York, 1902). Came to U. S. A. in 1852. Debut in 1862.
- VAN DYCK, Ernest—Belgian tenor (Antwerp, 1861-1923). Came to the N. Y. Metropolitan in 1898.
- VON ROOY, Anton—Dutch baritone (Rotterdam, 1870). Came to U. S. A. in 1898.
- WEINGARTNER, Paul Felix—Dalmatian pianist and conductor (Zara, 1863). Came to U. S. A. in 1905 and 1912.
- WILHELMJ, August Emil—Hessian violinist (Usingen, 1845—London, 1908). Came to U. S. A. in 1878.
- WILLIAMS, Evan H.—American tenor (Mineral Ridge, Ohio, 1867—Akron, Ohio, 1918). Appeared in 1891.
- WOLF-FERRARI, Ermanno—Italian composer (Venice, 1876). Came to U. S. A. in 1912.
- WOOD, Henry—English conductor (London, 1870). Came to U. S. A. in 1904 and again to conduct Hollywood Bowl Concerts in 1925.
- YSAYE, Eugene—Belgian violinist and conductor (Liege, 1858). Came to U. S. A. as violinist in 1894 and as conductor of the Cincinnati Orchestra in 1918. Resigned in 1922.
- ZEISLER-BLOOMFIELD, Fannie—Galician-American pianiste (Bielitz, 1863). Brought up in Chicago, making debut in 1883.
- ZENATELLO, Giovanni—Italian tenor (Verona, 1879). Came to U. S. A. in 1907 with Hammerstein Opera Co.

MUSIC IN THE SYMPHONY CITIES

The eleven "symphony cities" of the United States—so called because each maintains at least one permanent symphony orchestra of standard character—are New York, Boston, Philadelphia, Chicago, Cincinnati, Cleveland, Detroit, Minneapolis, Los Angeles, San Francisco, and St. Louis. Performances which take place in these cities are unquestionably the most representative possible to hear in this country—in chamber music, symphony programs, miscellaneous concerts, choral endeavors, recitals, and opera. Dancing, too, seen in these communities is of the highest order available. It is strictly within the facts to declare that the total accomplishments in the music and the closely allied arts in these cities cover the broadest possible scope, and that in quantity, no less than in quality, they constitute the most important part of the nation's interpretative music fabric.

This must not be taken to minimize the achievements of certain other United States cities which do not support a symphony orchestra of the loftiest character in an extended season of concerts. There are a considerable number of them: Rochester, N. Y., is one, with its Rochester Philharmonic Orchestra, an admirable body of musicians which offers several programs each year, and concerts almost if not quite as fine and as numerous as St. Louis boasts. Portland, Oregon, is going forward this season, with a decisive forward step to substantially improve its symphony orchestra, which Willem van Hoogstraten is to conduct.

Omaha, also, has engaged a seasoned musician in Sandor Harmati to lead its symphony orchestra in the half dozen programs designed to make its second year noteworthy; and Syracuse, with Vladimir Shavitch directing its symphony orchestra, will present as well a splendid series of concerts of varied kinds. Denver is another musically ambitious municipality which turns loyally to the limited number of concerts played by its symphonic orchestra; the cultural spirit there is not

unlike that prevailing in Kansas City, which supports the efforts of visiting organizations and, also, the Kansas City Little Symphony.

Baltimore and Washington, D. C., will rally this year as before to the New York Philharmonic, the New York Symphony, the Philadelphia, and the Boston Symphony orchestras; Atlanta, Ga., may be counted on to bestow upon the New York Metropolitan Opera Company its customary generous patronage, and Louisville, Memphis, and Chattanooga (the latter making an event of its four Chicago Civic Opera performances) will also aid in upholding the music prestige of the south, with Nashville remembering that it is, so to speak, a seat of learning.

One might continue the list of such cities up to the number of nearly one hundred; for certainly there are that many which will stand forth conspicuously in their 1925-26 music. Reference to the schedules set forth elsewhere in this volume will disclose conclusive enough evidence.

New York, designated by many persons, and with apparent good reason, as the world's music center, will not languish during the months to come. Paris may have more recitals annually than New York, and Berlin also; yet both those cities, the former in particular, parade a vast array of music mediocrity. In the greater part of its interpretative music substance New York seems scarcely second to any other community, anywhere.

There will be programs by such string quartets as the Flonzaley, the London String, the Mischa Elman, the Letz, the Lenox, the New York, the Philharmonic, and the Herter. The Elshuco, the New York, the Sittig, the Hilger, and the Tollefson trios will also contribute their portions to the chamber music offerings New York is to have during 1925-26. There promises, besides, concerts by the Stringwood Ensemble, the Barrere Ensemble, and the New York Chamber Music Society. Sonata recitals may likewise be counted

upon; and the unique programs of the Beethoven Society, with their combinations of instruments (and a singer occasionally appearing in an assisting role) will form a notable portion of the major music programs of the year.

Symphonically New York will continue, as in recent seasons, to fare more than well. The Philharmonic and the New York Symphony societies are its two permanent organizations of admitted first rank that will fill extensive schedules. The State Symphony, less fortunate in its financial resources, will have neither the personnel nor rehearsals possible to the older and firmly established organizations, nor is it to undertake so great a number of concerts. The Philadelphia will give as usual, in Carnegie Hall, its customary ten Tuesday evening programs; and the Boston Symphony, in the same auditorium, five Thursday evening and five Saturday afternoon programs. The Cincinnati Symphony is to visit here for the first time in several years, and the Cleveland Orchestra will likewise be heard.

The Philharmonic is to begin its season on October 15, with Willem Mengelberg conducting. He will relinquish the baton to Wilhelm Furtwaengler on February 11. On occasions Associate Conductor Henry Hadley will conduct some concerts. What is of outstanding interest to many is the engagement of Arturo Toscanini, of Milan's La Scala, to conduct the New York Philharmonic for ten guest appearances, from January 11 to February 7. The Philharmonic will present twenty Thursday evening and twenty Friday afternoon concerts (with duplicated programs), and twelve Sunday afternoon concerts in Carnegie Hall, and ten students' concerts in the same place on Saturday evenings. On five Sundays the New York Philharmonic will offer varied programs in the Metropolitan Opera House. There will also be five concerts for children in Aeolian Hall, six Sunday afternoons in the Brooklyn Academy of Music, and two evenings in the Waldorf-Astoria for Philharmonic members. Some of the soloists engaged to appear with the Philharmonic are Mmes. Rethberg, Novaes, and Landowska, and Messrs. Grainger, Schelling, Casella, Respighi, Szigeti, Gabrilowitsch, Zimbalist, Kindler, and Gebhard, and the Schola Cantorum will also participate in one concert.

For the first time in recent years the New York Symphony Orchestra is to be

heard in a new New York auditorium. It is the Mecca Auditorium, wherein twenty concerts are to take place, and at a scale of prices (made possible because of the large seating capacity available) moderate in the extreme. Twelve Thursday afternoons in Carnegie Hall, beginning November 5, and twelve Friday evenings in the same place, beginning October 30, also are to be given, and a series of six concerts at the Brooklyn Academy of Music. Keen interest attends the first appearance in the United States of the German conductor, Otto Klemperer, who is to serve as guest leader of the New York Symphony from January 18, 1926, until March 18. Eugene Goossens, the English composer and conductor, who is engaged this season for the Rochester Philharmonic Orchestra, is to be guest leader of the New York Symphony from January 4 next to January 17. Among the eminent soloists who have been engaged are: MM. Paderewski, Hofmann, Giesecking, Brailowsky, Gershwin, Bela Bartok, and Mme. Yolanda Mero, pianists; MM. Spalding, Kochanski, Thibaud, violinists; and Casals, cellist; and Mmes. Hempel, Easton, Austral, Onegin, Meisle, Baker, and MM. Tibbett, Werrenrath, de Gogorza, Crooks, Baer, Patton, and Hayes, singers.

More propitious conditions promise for the third season of the State Symphony Orchestra than last year. Two distinguished musicians—Ernst Dohnanyi and Alfredo Casella—will share the conducting, the former during the first half of the season, the latter during the closing portion. Twenty subscription concerts have been arranged to be given in Carnegie Hall: eight Saturday evenings, six Tuesday evenings, five Wednesday evenings, and one Sunday afternoon. A genuine effort is to be made to advance the interests of American composers; scores already have been submitted for examination and choice. But the standard symphony repertoire will not be slighted, and the soloists engaged include Miss Bori, Mr. and Mrs. Joseph Lhevinne, Brailowsky, Giesecking, Spalding, Barth, Luboschultz, and Malkin.

Choral music will be fairly well represented, with the New York Oratorio Society offering its usual number of concerts, the Schola Cantorum presenting music infrequently heard, and the Society of the Friends of Music chorus participating in the performance of compositions requiring their services. There will be other organi-

zations giving concerts, and it is said that the Mendelssohn Choir of Toronto may pay New York another visit.

The Society of the Friends of Music, of which Artur Bodanzky is music director and conductor, will go on as before. Its programs will be wholly classic in structure, and a part of the Metropolitan Opera Company orchestra will assist, with distinguished soloists appearing when their services are required.

In opera there will be much from which the discriminating may choose. The Metropolitan is to open its doors on Monday evening, November 2, with a work which had not been chosen when this volume was published. Thereafter will follow twenty-four consecutive weeks of performances: subscriptions on Monday, Wednesday, Thursday, and Friday evenings and Saturday matinees. Saturday evening representations will also take place, at slightly lower prices than the prevailing \$7.70 per seat scale; and Sunday evening operatic concerts will continue regularly, as before. Special performances—called “extras”—will be given in a number approximating twenty. A detailed presentation of the roster of leading and secondary principals, conductors, and others attached to the Metropolitan personnel will be found in the section of this book devoted to United States opera. Also the repertoire from which selections of works are to be made, with a list of the novelties and revivals the management plans to give. Several new leading singers are announced, and it may be that a “discovery” will be disclosed.

The San Carlo Grand Opera Company finished its New York 1925-26 season of four weeks at the Century Theatre in mid-October. There was a gratifying attendance; people appear ready enough to patronize the New York San Carlo representations, for which guest artists are engaged, at seat prices ranging from \$3.30 down. Prior to San Carlo endeavors there were performances of a nondescript character: the Boston Civic Opera Company, which has no identification with the municipality of Boston, held forth for two weeks in September at the Manhattan Opera House, and several “thrown together” organizations gave inferior opera, in both New York and Brooklyn.

So far as is known there will be nothing pretentious operatically henceforth during

1925-26 save what the Metropolitan supplies. For unless some truly distinguished company visits the city, or is formed (the latter being indeed a remote possibility) the sporadic endeavors will probably be of the same doubtful character as have prevailed heretofore.

In the array of instrumental and vocal recitals, and concerts of miscellaneous character (with programs of the dance added) there promises to be as much offered New York as in any recent season—which means hundreds of such affairs. Carnegie, Aeolian, and the Town halls, as well as the new Mecca Auditorium, will be the places in which these recitals and concerts will take place; with the Brooklyn Academy of Music the popular auditorium for the pretentious music offerings scheduled for Brooklyn. Nor does this take into account those concerts given in the Waldorf-Astoria, Biltmore, Plaza, Astor, and Roosevelt hotel ball-rooms . . . as well as certain other concerts presented in other places, and which are not written about by the music critics for the daily newspapers.

There will be first appearances in New York by individual instrumentalists and singers of more than ordinary ability, in some instances without doubt (since they are artists who have achieved distinguished reputations abroad) musicians of the first quality.

New chamber music, orchestral, opera, violin, and pianoforte compositions will also be heard during 1925-26 for the first time in New York. The season promises to be large, of a quality at least equal to that which has obtained in the past few years, and, in quantity, greater than is actually needed.

PHILADELPHIA

In its patronage of music performances Philadelphia is both discriminating and conservative. It has the best of every kind in the art; and within its confines what may properly be termed a restrained progressive spirit. In other words, Philadelphians will encourage and support whatever musically is unquestionably worthy—once its people are convinced. But Philadelphians care nothing at all for the superficial. Merit is made welcome by them, and they will spare no effort to aid merit . . . when that fact is unmistakably evident. Only a few years ago, when a \$2,000,000 fund was needed to insure the

permanancy of the Philadelphia Orchestra, that amount was subscribed. The outstanding music project engages attention at once, in Philadelphia.

The Philadelphia Orchestra, of which Leopold Stokowski is conductor, is naturally the foremost music organization of that city. Whether it is the finest of its kind anywhere, as some connoisseurs contend, is a matter of opinion (there seems to be no procedure which may permit an unerring estimate of tonal, technical, and interpretative abilities commanded by either individual or a group of individuals. This orchestra is nevertheless generally conceded to be one of the first two or three in the world; as to that there is little question.

Its schedule for 1925-26 is very large. Eighty concerts will be given by the Philadelphia Orchestra in its home city at the Academy of Music between October 9 and May 1 next: fifty-eight on Friday afternoons and Saturday evenings, ten on Monday evenings, three before the Philadelphia Forum, eight on Wednesday and Thursday afternoons for children, and one special concert at the exercises of the Philadelphia Award. Twenty-five concerts are to be presented in ten different cities other than Philadelphia. Mr. Stokowski is keenly interested in all modern schools of composition, and he will present this season, as in previous seasons, an abundance of novelties to supply variety to the standard repertoire of classics which invariably obtains. There will be a guest conductor too, in Ottorino Respighi the Italian composer-pianist, and excellent soloists. The list, though not complete at the time of going to press with this volume, included Ossip Gabrilowitsch, Thaddeus Rich, Josef Szigeti, Roland Hayes, Ottorino Respighi, Homer Samuels, Georges Enesco, Hans Kindler, Harold Bauer, and Reinald Werrenrath.

No other United States city, save New York and Chicago (which have their own opera companies), supports so lengthy a season as does Philadelphia. There will be nineteen Tuesday evening performances by the New York Metropolitan between November 10 and April 13 in the Philadelphia Academy of Music—following a custom which has prevailed in this respect for years. The foremost principals of the Metropolitan, its full orchestra, chorus, and

ballet, and artistic heads, make the journey from New York to Philadelphia and return . . . within a period of fourteen hours, by special train.

Other opera endeavors, if less pretentious than the Metropolitan's, will take place during 1925-26 in this city. One is the Philadelphia Civic Opera Company, of which Mrs. Henry M. Tracy is President and General Manager, Mayor W. Freeland Kendrick Honorary Vice-President, and Alexander Smallens Musical Director and Conductor. Ten performances, beginning November 5 and concluding March 25 next, will be given in the Philadelphia Metropolitan Opera House. *Aida*, *Jewels* of the Madonna, *Faust* (in English), *Cavalleria Rusticana* and *Pagliacci*, *La Navarraise* and Gianni Schicchi (in English), *Carmen*, *Rigoletto*, *Samson et Dalila*, *Tosca*, and *Tannhauser* (in English) comprise the repertoire. Some widely experienced and able principal artists have been engaged for the leading roles; part of the Philadelphia Orchestra will participate, and a chorus made up of Philadelphia amateur singers. This organization claims to be the first civic opera company in the United States; the City of Philadelphia contributes annually towards its maintenance. The third opera company announced to visit the Pennsylvania metropolis during the current season is the San Carlo.

If there are fewer Philadelphia recitals than take place in Chicago (possibly in Boston) their quality is surely equal to the best to be had in any music center. The array of chamber music will also be exceptional during the 1925-26 season. The Monday Morning Musicales, to take place in the Bellevue-Stratford ballroom, are entering their tenth year. Participating in the six programs will be Mme. Elisabeth Rethberg; Miss Sophie Braslau and Carlos Salzedo; Mme. Nina Morgana and Ernest Schelling; Mme. Sigrid Onegin; Miss Marie Tiffany and Efrem Zimbalist; and Mme. Guiomar Novaes and Josef Szigeti. Mrs. Adele G. Yarnall manages these musicales, which will be given between November 16 and January 4 next.

Other recitals, individual and joint, will be given in this city under other auspices. One of these is the Matinée Musicales Club of Philadelphia, which offers as major attractions, among the many of other kinds

it will sponsor, Louis Graveure, Miss Myra Hess, and Theo Karle.

The Chamber Music Association has prepared, from November 8 to March 21 next, ten programs which will enlist the services of as many different organizations and artists in combination. The opening concert will be by the New York String Quartet. Thereafter will be heard the San Francisco Chamber Music Association, the Rich-Kindler-Hammann Trio, the Flonzaley Quartet, the Philadelphia Orchestra Ensemble, the London String Quartet, the Rich Quartet, Mme. Wanda Landowska, harpsichordist, and Thaddeus Rich, *viole d'amour*, the London String Quartet and the New York String Quartet, with an assisting artist yet to be announced. In addition to the foregoing the newly formed Curtis Quartet will be heard in two public concerts.

Other concerts and recitals will also take place in Philadelphia, among them choral affairs. Unfortunately no detailed information concerning them was received in time to publish in this volume.

BOSTON

Boston's verdict on things musical is held in high esteem. A solo instrumentalist or singer, seeking recognition throughout the country, feels it imperative to give a recital in Boston—either after or prior to appearing in New York. Chicago is the third city whose critical judgment is deemed essential to a complete United States music-center crowning. This does not mean that the opinion of Philadelphia is not highly important, for it is. But recitalists, established as well as newcomers, prepare first for New York, Boston, and Chicago; if those cities concur in a majority favorable opinion most of all the others generally follow suit.

The New England metropolis prides itself on its music independence. It was the first of our foremost communities to bring the modern symphony orchestra to its highest level. Its chamber music appreciation, and some of its chamber music ensembles, gained early a high rank. Then there was the famous Handel and Haydn Society, which did pioneer work in choral singing. Long conceded to be America's seat of culture, Boston has in a way held itself somewhat aloof. It cares not a whit for New York's music likes and dislikes, and is

known to take an opposite view whenever it feels so disposed.

Nothing like the magnitude of music offerings available in New York ever is set before Bostonians. They will have during 1925-26 the Boston Symphony Orchestra, with Sergei Koussevitzky conducting for his second year. Its concerts, to be held in Symphony Hall, will be the important music feature of the season. Among the compositions performed will be, as always, a sufficient number of novelties to maintain this organization's traditions.

The Boston Symphony concerts began on Friday afternoon, October 9. There will be twenty-four pairs, on Friday afternoons and Saturday evenings, five Monday evenings, six Young People's Concerts, and two for the Pension Fund; nine programs at Cambridge, and visits to sixteen cities including New York. The closing date of the season is May 1. Soloists will be announced later. It is stated, however, that Josef Szigeti is to have two Boston appearances with the Boston Symphony Orchestra.

A representative number of chamber music programs will be heard; and quite enough recitals—under the managements of W. H. Brennan, A. H. Handley, and the Steinert Concert Series, under Manager Richard Newman—to supply the current demand. Added to them this season will be the series conducted under the auspices of the Wolfsohn Musical Bureau of New York . . . a venture undertaken this season for the first time. In this series there will appear the Cleveland Orchestra, Reinald Werrenrath, Josef Hofmann, Albert Spalding, Maria Kurenko, Cecilia Hansen, Edward Johnson, Margarete Matzenauer, Hulda Lashanska, and the London String Quartet. The attractions thus far announced for the Steinert Series are the New York Philharmonic Orchestra, Rosa Ponselle, Mme. Schumann-Heink, Maier and Pattison, and Will Rogers and the de Reszke Singers.

In Mr. Handley's course Mme. Sigrid Onegin is announced in a concert to be given for the benefit of the Boston Music School Settlement, and later with the Harvard Glee Club. This organization will also give a second concert in Boston. In Mr. Brennan's series, in which he will have the aid of G. E. Judd, assistant manager of the Boston Symphony Orchestra, will be John McCormack, and other distinguished artists.

Jordan Hall, the scene of so many début recitals and which corresponds to the Aeolian and the Town Halls of New York, is well booked for attractions, to be given under different managements. Among those scheduled to appear there are M. Hamilton Hodges; a New Zealand basso cantante, and Clifford Kemp, a New Zealand pianist. Following are to be recitals by Frederick Tillotson, pianist; a sonata recital by Heinrich Gebhard and Harrison Keller; M. Motte La Croiz, of the New England Conservatory; Hildegardine Donaldson, violiniste; Elisabeth Rethberg, Claire Dux, Walter Giesecking, Wilhelm Bachaus, Guiomar Novaes, Percy Grainger, Susan William, Walter Hanson, Gitta Gradova, the Cherniavsky Trio, Ethel Leginska, Myra Hess, and the Flonzaley Quartet.

The Handel and Haydn Society is to Boston what the Oratorio Society is to New York; and the former's activities will be as much a vital part of the Massachusetts city's music life as in days now gone by.

This society will give three concerts, The Messiah on December 20 and 21; a miscellaneous program with Mme. Schumann-Heink as soloist, and The Elijah. Emil Mollenhauer, who has long conducted this organization, will continue in that capacity.

Operatically there is less to say of Boston than of New York, Chicago, and Philadelphia. The desire for that art form has always been subservient to the desire for strictly concert music. Since the days of the Boston Opera Company there has been little each year on the operatic card. This season the San Carlo Company gave a single week of performances, and in the late winter the Chicago Civic Opera Company will offer fourteen performances, during two consecutive weeks, at the Boston Opera House.

CHICAGO

In the character and extent of its serious music Chicago ranks among United States cities second only to New York. It can be counted on to provide large audiences for exceptional music endeavors, and the ability of its listeners to discriminate is a commonly admitted fact. Steadily, throughout the past fifteen years, the aesthetic discernment and appreciation of Chicagoans has grown. Its professional music colony is large, and if—as in New York,

particularly, and in less measure in Boston and Philadelphia—there exists a large percentage of mediocrity, abundant reason is apparent: music has taken hold in Chicago. Recognized as a great and still growing center, it attracts each year additional musicians seeking an outlet for their abilities . . . fine, indifferent, and poor. Thus is the student body swelled by recruits from the adjacent territory, and all this contributes to Chicago's music life and activities.

One of the accepted distinguished symphony bodies of the country, the Chicago Symphony Orchestra will present during 1925-26 its regulation schedule, in Orchestra Hall. Frederick Stock will conduct, and the works to be performed can be counted as comparable with the best offered by orchestras of similar rank. The thirty-fifth season of the Chicago Symphony, which numbers ninety-seven men, begins on October 16. There are to be six series of concerts; one of twenty-eight successive Friday afternoons, another of the same number of Saturday evenings, sixteen popular concerts, eight concerts at the University of Chicago, and two series of children's concerts of six each. The orchestra, of which Eric De Lamarter is assistant conductor, gives numerous out of town programs. The soloists who had been engaged as late as September included Mm. Brailowsky, Rudolph Reuter, and Arthur Shattuck, pianists; Josef Szigeti and Jacques Gordon, violinists; Alfred Wallenstein and Enrico Tramonti, 'cellist and harpist, and Mme. Austral, soprano, also Walter Giesecking.

The Civic Music Association of Chicago, of which Herbert E. Hyde is superintendent, controls the Civic Orchestra, of which Messrs. Stock and De Lamarter are conductors; and the orchestra gives four concerts in Orchestra Hall, and an annual festival program in which one thousand children sing. Several concerts are presented in the public schools.

The Chicago Civic Opera Company will give twelve weeks of opera in the Auditorium Theatre, beginning November 3. The full details concerning the season can be found in the section of this book devoted to opera organizations, and in the two pages the Chicago company has reserved for its own announcement. There seems every prospect that this opera season will be the most satisfactory this company has yet known.

Choral activities in Chicago are keen. The Apollo Musical Club, Harrison M. Wild conductor, Edgar Nelson associate conductor, and Maude N. Rea manager, is one of the foremost organizations of its kind in the country. Five concerts will be given in Orchestra Hall: the first, part songs and Olaf Trygvason; two of The Messiah; one of Elijah, and one of King Olaf.

The Chicago Mendelssohn Club is being conducted by Calvin Lampert, Mr. Wild being on a year's leave of absence. Three concerts are to be given in Orchestra Hall. The Chicago Madrigal Club, D. A. Clipperinger conductor; Swift and Company's Male Chorus, also conducted by Mr. Clipperinger; the Marshall Field Chorus, Thomas A. Pape, conductor; and the Chicago Scottish Choir, J. Burlington Rigg, conductor, also have interesting programs prepared. Edgar Nelson, a gifted musician, is conductor of the Swedish Choral Society, but data concerning it was not received in time for publication.

There are several important local managements in Chicago which offer the best artist attractions obtainable. Miss Bertha Ott, who succeeds the late F. Wight Neumann, will open her season at the Chicago Auditorium with the Paul Whiteman Orchestra, and on the same day—October 11—presents in the Studebaker Theatre Eusebio Concialdo, baritone. In addition to these places Miss Ott uses also Orchestra Hall and the Princess Theatre. She will present nearly forty concerts, some of the artists scheduled being Mme. Galli-Curci, Helen Stanley, Levitzki, Gabrilowitsch, Enesco, Bauer-Casals, Mme. Mero, Maier and Pattison, Ernest Hutcheson, Myra Hess, Bachaus, and the Flonzaley Quartet.

Miss Rachel Busey Kinsolving directs a series of Morning Musicales at the Blackstone Hotel. Her attractions, beginning November 10 and ending January 12, consist of two artists offering one program. They are: Mme. Schumann-Heink and Carlos Salzedo; Joseph Schwarz and Renée Chemet; Alexander Brailowsky and Sophie Braslau; Guiomar Novaes and Mischa Leon; and Claire Dux and Josef Szigeti. In addition to her Musicales Miss Kinsolving will offer recitals with Mme. Novaes, Beryl Rubinstein, Cobina Wright, Ignace Hilsberg, Jeanette Durno, Glenn Dillard Gunn, Bertha Farner, Ellen Ballon, Kathryn Witwer, Arna Heni, Chicago String Quar-

tet in five concerts, and Tony Sarg's Marionettes in seven performances.

With the course given by the Musicians' Club of Women (formerly the Amateur Musical Club) of which Mrs. Louis Edwin Burr is president, and the Fall Artists Series given every Thursday night for twelve weeks beginning October 15, and the Young American Artists Series, from March 5 to May 15—both under the direction of Miss Jesse B. Hall's Concert Management, Chicago appears to be well taken care of musically for 1925-26, and Mrs Edna R. Sollitt, Miss Mary Peck Thompson and Wessels and Vogeli also will present concerts.

CINCINNATI

Music has for years been considered by Cincinnati residents as an essential part of their lives. It was one of the first cities west of the Hudson river to establish a permanent symphony orchestra, and its May festivals—held every other year—have long been noteworthy for their artistic worth.

The Cincinnati Symphony Orchestra, which has gained immeasurably in artistic quality under the conductorship of Fritz Reiner, will give twenty pairs of concerts in Emery Auditorium on Friday afternoons and Saturday evenings, and one Thursday evening, from October 23 until next April 24. There will also be twelve popular Sunday afternoon concerts in Music Hall, and four Young People's concerts, under Ralph Lyford. Twelve soloists are announced, and a symphonic repertoire in which is included a sufficient number of modern works and novelties to meet every need. Among the soloists will be Mmes. Rethberg, Braslau, Novaes, Carreras, Forrai, Giesecking, Zimbalist, Flesch, Szigeti, Casella and Polk, Christian, and Courboin. Three guest conductors are mentioned as probable, so the Cincinnati Symphony season will be a notable one.

Six recitals are announced in the J. H. Thuman course; three by the Matinée Musicales, under the active management of Mrs. Adolf Hahn, and three others by the Orpheus Club (Prower Symons, director) which Daniel Summey is to manage. The May Festival Chorus is to be heard in The Messiah on Christmas night, and during Lent there will be given Bach's St. John's Passion. Another attraction, scheduled to appear in conjunction with the Cincinnati

Symphony Orchestra, is the famous Toronto Mendelssohn Choir. Among the recital artists are Paderewski, Mme. Galli-Curci, Bauer and Gabrilowitsch, Miss dal Monte, Schipa, Tibbett, Edward Johnson, Florence Macbeth, and Whiteman's Orchestra.

There will be opera too—by the Chicago Civic Opera Company—three evening performances in late February — under the local management of J. H. Thuman. Castle Agravant, the new opera by Ralph Lyford, of Cincinnati, is to have its premiere on a date yet to be announced by a newly formed company known as the American Opera Corporation. Iphigenia in Taurus, with various music organizations and the Cincinnati Symphony Orchestra participating, is being arranged for the spring of 1926 by Miss Minnie Tracey and Stuart Walker.

CLEVELAND

No middle-western city has shown greater development in its patronage of music during the past few years than Cleveland. Its civic spirit has become a matter for nation-wide comment, and the readiness of the people to patronize pretentious endeavors in the art has aided in the desire of public spirited citizens to secure and offer a deal of the best which can be obtained.

The Cleveland Orchestra, Nikolai Sokoloff conductor, will open its 1925-26 season in Masonic Hall, on October 15. Twenty pairs of concerts have been arranged for, on alternate weeks . . . Friday evenings and Sunday afternoons. There will be eleven soloists, and enough orchestral novelties to maintain the progressiveness of this orchestra. One of the works to be performed is the Brahms Requiem, in which the assistance is to be had of the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, and Grace Kerns and John Barclay, soprano and baritone soloists. The Cleveland Orchestra is to continue its children's concerts, and the other programs designed to appeal to the various foreign colonies which form so considerable a part of that city's population. The soloists include Mmes. Rethberg, Cecilia Hansen, Florence Austral, and Hulda Lashanska, and MM. Elman, Werrenrath, Hofmann, Brailowsky, Kindler, Spalding, Victor de Gomez, Carlos Salzedo and Arthur Beckwith, Beryl Rubinstein, and

Guy Maier, Lee Pattison, and Arthur Shattuck.

The chamber music and recital offerings will be supplied by the Chamber Music Society of Cleveland, Mrs. Franklyn B. Sanders, director, Frederick Gonda, and the Singers Club. The former is to present five concerts, which will be given in Wade Park Manor by the Flonzaley, the London String, the San Francisco, and the Cleveland String Quartets, and the Elshuco Trio. Mr. Gonda's attractions include three of strictly music character, one operatic feature including two artists, and a ballet organization. The Singers Club has engaged three recital artists for individual programs in Masonic Hall. One other attraction, and a notable one, is to be the appearance in the Public Auditorium of the Philadelphia Orchestra, under the management of Miss Grace Denton, of Toledo. Among the recitalists are Maria Jeritza, the Pavley-Oukrainsky Ballet, Edward Johnson and Joan Ruth, Harold Bauer and Ossip Gabrilowitsch in a two-piano recital, Paderewski, Tito Schipa, Queena Mario and Harriet Eels.

Two outstanding events which give prominence to Cleveland as a growing music city are the week of performances the Chicago Civic Opera Company will give in Keith's Palace Theatre, and the ten days of opera by the New York Metropolitan, in the Public Auditorium.

DETROIT

Variety has invariably prevailed in the seasons of music and allied arts performances given in Detroit. Here too, as in Cleveland, has there been revealed a willingness to patronize attractions of demonstrated public interest value; and the influence of the Detroit Symphony Orchestra, under Conductor Ossip Gabrilowitsch, is being strongly felt. Its current season begins in Orchestra Hall on October 15, and the day following the second concert takes place. Sixteen pairs, on Thursday and Friday evenings, will take place in Orchestra Hall. The soloists include Ilya Scholynik, violinist, Hofmann, Harry Farbman, violinist, Carl Friedberg, pianist, Charles Courboin, organist, Richard Crooks, tenor, Jacques Thibaud, Pablo Casals, Joseph Schwarz, Erna Rubinstein, Mme. Matzenauer, Wilhelm Bachaus, and Gabrilowitsch, and a solo vocal quartet for The Messiah performance. Additional con-

certs will take place under other managements, but no data has been received.

The Philharmonic Central concert course, managed by James E. Devoe, will be given in the Arcadia. Artists already engaged to appear are McCormack, Mme. Schumann-Heink, Gabrilowitsch and Bauer, Paderewski, Elman, Chaliapin, Mme. Onegin. Other managements will also operate in Detroit. Additional attractions to appear are John P. Sousa and his Band, Mary Garden, Toti dal Monte, Roland Hayes, Frances Alda. The Orpheus Club is to give a series of concerts, but soloists had not been announced in late September. Also, the Philadelphia Orchestra is to give one program, in the Masonic Temple, and Will Rogers and the de Reszke Singers.

The Chicago Civic Opera Company plans a several days stay in the Michigan metropolis, and although no confirmation was received before the publication of this volume it is understood that the engagement will be where it was last season—in Orchestra Hall.

Detroit has developed in its appreciation for music, and its audiences now are larger than ever before . . . particularly where some individual artist is of known ability. The orchestra patronage also is encouraging, and opera and ballet has for a long time attracted general attention.

MINNEAPOLIS-ST. PAUL

The Twin Cities, as they are called, are progressive musically and their support of music of every worthy kind has been for years an asset civically to those communities. The Minneapolis Symphony is one of the oldest permanent symphonic bodies in the middle west, and its artistic standard is well known. Henri Verbrugghen is conductor, and he will conduct virtually all of its Minneapolis and St. Paul concerts.

The Minneapolis season starts on October 30, one day after the launching of that in St. Paul. There will be seventeen regular programs, given on successive nights: first in St. Paul, then in Minneapolis. There will also be a Sunday afternoon popular series, given in Minneapolis. The Minneapolis Symphony policy has steadfastly been upbuilding, and there will be maintained the custom of offering, in connection with the standard repertoire, novelties. The

soloists announced for these concerts are: Mmes. Easton, Hansen, Goodson, Braslau, and MM. Brailowsky, de Gogorza, Salmond, Ganz, Zimbalist, Flesch, Gabrilowitsch, Courboin and Schelling and for the concert version of Lohengrin Elsa Diemer, Gladys Havens, Paul Althouse, Bernard Ferguson, and Herbert Gould.

The concert offerings which Minneapolis is to have in 1925-26 include the two courses managed by Mrs. Carlyle Scott: the Minneapolis Concert series, consisting of five concerts in the Lyceum Theatre, and the University Concert Course, consisting of five concerts held in the University of Minnesota armory. The first mentioned series will include John McCormack, Rosa Ponselle, Ignatz Friedman, Sigrid Onegin, and Pablo Casals. The second course will offer Roland Hayes, Walter Giesecking, Toti dal Monte, Jacques Thibaud, and Joseph Lhevinne.

St. Paul will not lack for worth while-attractions. The Schubert Club, Mrs. Warren S. Briggs, president, is to present Dusolina Giannini, Tito Schipa, Queena Mario, Gitta Gradova, the Elshuco Trio, and Harold Bauer. In addition there will be twenty-five other programs, by local professional artists and by student artists. Following its custom the Schubert Club will award three \$100 scholarships.

Edmund A. Stein has engaged Will Rogers and the de Reszke Singers, John McCormack, Sousa's Band, Isa Kremer, Chaliapin, and Kreisler. Finally, the Orpheus Club, Malcolm McMillen conductor, is to give two concerts, one this autumn and one next spring. The formal announcements had not been issued when this book was being published.

ST. LOUIS

Musical affairs for the coming season in St. Louis, seem, as several years before, to center in the St. Louis Symphony Orchestra, Rudolph Ganz, conductor. The 1925-26 year begins November 6. The orchestra is to consist of about eighty-two players.

The impending St. Louis Symphony Orchestra cycle comprises the usual fifteen pairs of concerts and nineteen Sunday "Pops." Besides, a schedule of public and parochial school concerts, now being arranged and a spring tour by the orchestra into the trade territory contiguous to

St. Louis, will about fill out the seasonal activities. Conductor Ganz on his own account will give a number of piano recitals and members of the orchestra have arranged series of string quartet appearances as well as woodwind choir recitals. Concertmeister Gusikoff and First Flautist Kiburg are in charge of the latter arrangements. Both these principals will likely take part in recital affairs apart from those already mentioned.

Regular Symphony Orchestra Concerts close on March 13, and the "Pops" the following day. The soloists thus far engaged are Florence Easton, soprano; H. Max Steindel, cello; E. Robert Schmitz, Josef Hofmann, Rudolph Ganz, Walter Giesecking and Myra Hess, pianists; Albert Spalding, Joseph Szigeti, and Michel Gusikoff, violinists and Clarence Whitehill, baritone.

Next in importance musically is the announcement of Elizabeth Cueny, manager of concerts and directional head of the prosperous Civic Music League of St. Louis. Under the latter auspices the following artists are to appear: Pavley-Oukrainsky Ballet (Nov. 3.) Edith Mason, soprano (Nov. 17.) Alex Brailowsky, pianist (Dec. 1.) Charles Marshall and Katherine Meisle, joint recital (Dec. 5.) and the Minneapolis Symphony Orchestra, Feb. 2.

Miss Cueny's managerial dates (apart from the Civic Music League enterprises) are Will Rogers, with the de Reszke Singers; Mme. Jeritza, Francis Macmillen, Sergei Rachmaninoff, Paderewski, Sousa and his Band (Coliseum) and Fritz Kreisler. All these dates with the exception of Sousa, are at the Odeon.

In addition Miss Cueny announces the Flonzaley Quartet, the New York String Quartet and Tony Sarg's Marionettes. These three attractions will play at the Sheldon Auditorium.

Interest in choral singing continues to be maintained in St. Louis. This is due to Dr. Hugo Anschuetz of the St. Louis Massenchor of one thousand voices; of Frederick Fischer and his two hundred singers of the St. Louis Pageant Choral, and Charles Galloway, conductor of both the Apollo and the Morning Choral Clubs (the latter a most ambitious association of St. Louis women), and Dr. William Theodore Diebels and his Knights of Columbus Choral Club.

Continuing on into the summer season, St. Louis will have its serious opera, in all probability, earlier than this last summer. Guy Golterman is now busy on his project, and there will be another season of summer comic opera at Forest Park. A visit by the San Carlo Opera Company may be expected this winter, and there is some possibility of one also by the Chicago Civic forces.

LOS ANGELES

Los Angeles is generally conceded to have grown musically during the past ten years in a more pronounced degree than any other city in the United States. It has for many years been forward enough in the extent of individual attractions offered, together with its occasional seasons of opera by great organizations (the New York Metropolitan visited there in the Maurice Grau days, under the local management of L. E. Behymer). But with the formation of the Los Angeles Philharmonic Orchestra, by William Andrews Clark, Jr., there came a new upward swing to Los Angeles' aesthetic tastes. The city had for the first time in its history a full fledged symphony orchestra; and in the sixth year of its activities it assumes a high position in its field. Some of its first players are admittedly among the best living. Walter Henry Rothwell is the Philharmonic conductor, and a greater opportunity even than the unique one he already has had will be offered when Mr. Clark sends the orchestra on a transcontinental tour, a year from next winter, under the managerial direction of Mrs. Caroline E. Smith.

There will be fourteen pairs of Philharmonic Orchestra concerts, on Friday afternoons and Saturday evenings, in the Philharmonic Auditorium, thirteen popular programs, in addition to the out of town appearances of the orchestras, and the big open air performances, held in the Coliseum which seats many thousands of people, as well as programs played in the schools. The Philharmonic personnel numbers 100 men.

The first concert takes place on October 22, and the final one is scheduled for April 24, 1926. Variety of compositions, classic and modern, are promised; and there will be representative artists as soloists. With several yet to be engaged they include: Felix Salmond, Hulda Lashanska, John Powell, Toscha Seidel, and Mischa Le-

vitzki. Local musicians are occasionally given opportunities to appear with the Philharmonic.

The Behymer Philharmonic courses of concerts are the oldest and, in their entirety, the most numerous given in Los Angeles. They consist of two courses: the Tuesday evening, the Thursday evening, the former consisting of twelve events and the latter numbering nine. In the former will be heard Mmes. Rethberg, Gerhardt, Case, Onegin, Stanley, and Isa Kremer, and MM. Zimbalist, McCormack, Friedman, Crooks, and Elman, also the Hinshaw Opera Company. The Thursday evening series also has John McCormack announced, and Gigli, Kochanski, Lhevinne, Althouse and Middleton, the Barrere Little Symphony, Chaliapin, and Mmes. Dux, Dal Monte, and Van Gordon. Paderewski also is to play a Los Angeles recital.

The Auditorium Artists Series, of which George Leslie Smith is manager, consists of one of the finest in the country. Twelve major attractions are scheduled. They are: Vicente Ballester, Maria Kurenko, Mme. Lashanska, San Carlo Opera, Benno Moiseiwitsch, Mme. Matzenauer, Miss Hansen, Roland Hayes, London String Quartet, Edward Johnson, Olga Samaroff, and Thamar Karsavina. All are to appear in the Philharmonic Auditorium.

The Los Angeles Oratorio Society is to give a performance in the same place in December; Sousa's Band will also be heard there. The Orpheus Club is another society which undertakes pretentious affairs in that California city; and the several chamber music organizations and music organizations of various kinds contribute much to the music life of the city.

The accomplishments by the Hollywood Bowl Association, of which Mrs. J. J. Carter is the active head, included last summer a lengthy series of concerts by an orchestra composed almost wholly of the Los Angeles Philharmonic; and there were illustrious guest conductors, including Fritz Reiner, Alfred Hertz, Walter Rothwell, Rudolph Ganz, Sir Henry Wood, Ernest Bloch, and Willem van Hoogstraten. Howard Hanson, Edgar Stillman Kelley, and Samuel Gardner directed performances of their own compositions. Ethel Leginska also was invited to conduct.

In September and early October two

opera organizations—the Los Angeles Grand Opera Association, and the California Grand Opera Company (which is the San Francisco company, taking another name for its visit south)—gave one week each of opera. The Los Angeles led off, in the Philharmonic Auditorium; and one week later the California organization appeared.

The Los Angeles Grand Opera Association has as its president Benjamin F. Bledsoe, with Merle Armitage serving as manager. A group of representative citizens are members of the executive committee, including Manager George Leslie Smith. The répertoire of this organization included Lakme, Aida, Rigoletto, Carmen, La Navarraise and Cavalleria Rusticana. Among the principal artists were Mmes. Rosa Raisa, Maria Kurenko, Alice Gentle, Kathryn Meisle, and MM. Charles Hackett, Ulysses Lappas, Giacomo Rimini, and Vicente Ballester, with Richard Hageman conducting, and Willy Tyroler assistant conductor. The season was liberally attended.

The California Grand Opera Company, whose Los Angeles season was managed by L. E. Behymer, scheduled the same répertoire offered in San Francisco. The same principal artists who appeared in that city also were in the casts and the performances took place in the recently built Olympic Auditorium. While accounts of the attendance had not been received at the time this volume was going to press the advance sale of tickets was reported as satisfactory.

SAN FRANCISCO

In its aesthetic tastes, as well as in other respects, San Francisco is a cosmopolitan city. Financially and commercially it is a progressive community; it is accustomed to doing things in the large ways which come naturally to superior people. Musically San Francisco is discriminating. It has furnished some of the largest audiences recorded in this country for both concert and opera. A verdict, pro or con, from the Golden Gate city carries weight.

The San Francisco Symphony Orchestra is now in its fifteenth season; and it marks the eleventh for Alfred Hertz as conductor. Its 1925-26 schedule provides for twelve Friday afternoon concerts, given fortnightly, and twelve on Sunday after-

noons (in which the Friday programs are repeated). The opening concert is on October 23, the closing one on March 28. Ten Sunday afternoon popular concerts; and the foregoing three series will take place in the Curran Theatre. Five popular municipal concerts (which the city pays for) are to be given in the Exposition Auditorium, one of which is to be a presentation of *The Messiah*, in which the San Francisco Municipal Chorus will sing, under the direction of Dr. Hans Leschke. Soloists for the municipal programs include Mme. Matzenauer and MM. Zimbalist, Bauer, Althouse, and Middleton.

Changes taking place in the orchestra personnel this season include the concert-mastership; the new first violinist is Mishel Pastro, well known as a soloist. Michel Penha, new first 'cellist, comes from the Philadelphia Orchestra; Vladimir Drucker, former first trumpeter with the New York Symphony, is now with the western organization.

Conductor Hertz always exercises consideration in the selection of repertoire, which is of the required character in quality and variety. There will also be a representative list of soloists at the San Francisco Symphony concerts.

In addition to the eight subscription performances of the San Francisco Opera Company, of which Gaetano Merola served as general director—and which ran from September 19 to October 4 at the Exposition Auditorium, with distinguished artists in the cast—there will be much in the way of concerts during the 1925-26 season for San Franciscans.

The Selby Oppenheimer attractions will be, as heretofore, among the conspicuously important music affairs of the current San Francisco season and will include Mmes. Elisabeth Rethberg, Elvira de Hidalgo, Schumann-Heink, Sigrid Onegin, Anna Case, Toti dal Monte, Cyrena Van Gordon, Isa Kremer, Elena Gerhardt, and Claire Dux, MM. Efrem Zimbalist, Joseph Lhevinne, Guy Maier and Lee Pattison, Mischa Levitzki, Feodor Chaliapin, Mischa Elman, Paul Kochanski, Beniamino Gigli, Harold Bauer, Paul Althouse and Arthur Middleton, Richard Crooks, Ignatz Friedman, the Barrere Little Symphony, Sousa's

Band, and Will Rogers and the de Reszke Singers. One series of the Oppenheimer concerts is given in the Fairmont Hotel; another in the Columbia Theatre, and other auditoriums and theatres are used for various extra concerts.

The Elwyn Artist Series provides ten evening concerts in the Exposition Auditorium. The announcements thus far are Vicente Ballester, Maria Kurenko, Felix Salmond, Hulda Lashanska, Toscha Seidel, Benno Moiseiwitsch, Cecilia Hansen, Margaret Matzenauer, Roland Hayes, London String Quartet, Karsavina and ballet, and Edward Johnson and Joan Ruth.

Miss Alice Seckel's Matinée Musicales, at the Fairmont Hotel, will be given on Monday afternoons. Some of the attractions are Elvira de Hidalgo, Elena Gerhardt, Paul Leysac and Dwight Fiske, Germaine Schnitzer, Richard Crooks, and the Little Symphony with Georges Barrére.

Frank W. Healy will manage John McCormack's concert, and other attractions which had not been announced when this book was published. Miss Ida G. Scott is to present Eugene Goossens, Jeanne de Mare, E. Robert Schmitz, Esther Dale, Marcel Grandjany, Arthur Bliss, Henry Eichheim, and Lawrence Strauss.

The accomplishments of San Francisco operatically for 1925-26 will leave no complaints in so far as quality is concerned. There will be no visit there these coming months by the Chicago Civic Opera Company, which omits this year any Pacific coast cities in its itinerary. But there already has been a splendid, if brief, season by the San Francisco Opera Company, of which the president is Mr. R. I. Bentley, and Gaetano Merola is General Director. Eight representations, between September 19 last and October 4, took place in the Exposition Auditorium. Celebrated singers interpreted the leading roles, including Mmes. Claudia Muzio, Torri, and de Hidalgo, sopranos; Mme. d'Alvarez, contralto; MM. Schipa, Ansseau, and Cortis, tenors; and MM. Formichi, Stracciari, and Journet, baritones and basso. *Manon*, *Samson et Dalila*, *Tosca*, *Il Barbiere di Siviglia*, *Anima Allegra*, *Aida*, *Marta*, and *L'Amore dei tre Re* comprised the repertoire. Later in the season the San Carlo Opera Company will give San Francisco a season of two weeks.

FOREIGN MUSIC DATA

AUSTRIA

Symphony Orchestras

VIENNA—Philharmonie Orchester. Conductors: Felix Weingartner, Franz Schalk; Guest Conductors: Wilhelm Furtwängler, Richard Strauss.

Symphonie Orchester. Conductors: Clemens Krauss, Leopold Reichwein, Hans Knappertsbusch, Anton Kourath; Guest Conductors: Dirk Foch, Rudolf Nilius, Martin Sporr, Paul Klenau.

Volksopern Orchester. Conductor: Dr. Ludwig Kaiser.

Akademie Orchester. Conductor: Clemens Krauss.

Lady Symphony Orchester. Julius Lehner.

Volks Orchester. Conductor: Karl Berger.

BREGENZ a BODENSEE—Bregenz Symphony Orchester. Conductor: Dr. Zienert.

GRAZ—Philharmonie Orchester. Conductor: Karl Auderith.

Steiermark Musikverein. Conductor: Rod. v. Mojsisovich.

Garnisons Kapelle. Conductor: Karl Pilz.

INNSBRUCK — Musikverein Orchester. Conductor: Emil Schennich.

Städtisches Orchester. Conductor: Dr. Köhler.

Postkapelle. Conductor: Josef Brindler.

KLAGENFURT — Symphonie Orchester. Conductor: Karl Frodl.

LINZ a. D.—Musikverein Orchester. Conductor: Karl Klietmann.

Orchester des Musikerbund. Conductor: E. Hopf.

Bundes Kapelle. Conductor: A. Pfautner.

SALZBURG—Mozarteum Orchester. Conductor: Bernhard Paumgartner.

Dom Kapelle. Conductor: Franz X. Gruber.

ST. POELTEN—Stadt Orchester. Conductor: Christian Trtl.

STEYR—Musikverein Orchester. Conductor: Johann Prinz.

Stadtkapelle. Conductor: E. Münsberg.

Buergermusik. Conductor: T. Karmasin.

WELS—Symphonie Orchester. Conductor: Weslburg.

WIENER NEUSTADT — Konzertverein Orchester. Conductor: T. Sukfull. Musikverein. Conductor: R. Rudolz-Budzikiewicz.

Opera Companies

VIENNA—State Opera. Director and First Conductors: Franz Schalk; Conductors: Hugo Reichenberger, Karl Alwin, Robert Heger, Alfred Rose; Guest Conductors: Pietro Mascagni, Felix Weingartner, Max von Schillings; Ballet Conductors: Julius Lehner, Josef Klein; Assistant Conductors: Karl Luze, Paul Redl, Erich Meller, Ferdinand Foll, V. Boschetti. Sopranis: Wanda Achsel, Clare Born, Ella Flesch, Maria Gerhart, Gertfrude Geyersbach, Marie Gutheil-Schoder, Louise Helletsgruber, Paula Heuthe, Felicie Huni-Mihacsek, Maria Jeritza, Carola Jovanovicz, Gertrude Kappel, Selma Kurz, Lotte Lehmann, Marie Rajdl, Lotte Schoene, Elisabeth Schumann, Lucie Weidt, Helene Wildbrunn; Contralti: Rosette Anday, Olga Bauer-Bilecka, Hermine Kittel, Helene Kourath, Bella Paalen, Maria Olszewska; Tenori: Karl Aagard-Oestvig, Anton Arnold, Hugo Breuer, Carl Fischer-Niemann, Heinrich Gallos, Ludwig Hofer, Georg Maikl, A. Mazarelli, Alfred Piccaver, R. Schubert, Leo Slezak, Wilhelm Wernigk; Baritoni and Bassi: Carl

Baumgartner, J. Bettetto, Hans Duhan, J. Groenen, Ernst Jerger, Viktor Madin, Josef Manowarda, Franz Mazkhoff, Richard Mayr, Karl Eltl, Karl Norbert, Karl Reimer, Dr. Emil Schipper, Herman Wiedemann, Nicola Zec; Guest Artists: Barbara Kemp, Josef Schwarz, Mattia Battistini.

People's Opera House. Directors: F. Markovsky, Dr. Fritz Stiedry (also First Conductor); Conductors: Dr. Heinrich Jalowitz, E. Friedrich, Dr. Ludwig Kaiser, Dr. Ernst Bachrich; Assistant Conductors: Karl Ranke, E. Reinhold, W. Hahn; Soprani: Rena Offner-Lax, Kathe Rantza, Elisabeth Gero, Paula Back, Flora Kelmay, Frie Reich, Rose Wagschal, V. Gelter, Clara Musil, Friede Bochm; Contralti: Rose Attler, Marie Martsch-Jonas, Maria Besalla, Hilda Salinger, Marie Grichl, Lilly Mottony; Tenori: Karl Falbl, Henry Rittersheim, E. Beer, Dr. Heinz Kroegler, Trajain Grosavescu, Emil Ludwig; Baritoni and Bassi: Rudolf Bandler, Anton Baumann, Karl Frischler, H. Weber, Henry Nowak, Max Brand, Karl Stroeb, Dr. Paul Lorenzi, Theo Doerich.

GRAZ—Graz Opera House. Conductors: Karl Andereth, Ernst Vecsey, Rudolf Kloiber; Assistant Conductors: M. Schoenherr, Herman Richter, Fritz Voglar; Personnel: Louise Baumann, Gusti Goldnagel, Vita Keld, Gusti Langer, Alma Mayer, Berta Mayerhofer, Rose Merker, Louise Wolf, Dora With, Heinz Treusen, Gustav Eder, Karlfritz Eitel, F. Fussberg, Oskar Kern, Herman Koenig, Lark Kord, Wilfred Karl Loeffler, Ermerrick Schriener, Leo Weith.

CZECHOSLOVAKIA

Symphony Orchestras

PRAGUE—Czech Philharmonic Orchestra. Conductor: Vaclav Talich; Guest Conductors: Erick Kleiber, Volkmar Andrea, Oskar Nedbal, Frantisek Neumann.

Symphony Orchestra of the German Opera House. Conductor: Alexander Zemlinsky.

BRNO (Brünn)—Symphony Orchestra of the National Opera House. Conductor: Frantisek Neumann.

Opera Companies

PRAGUE—National Opera House. Musical Director and First Conductor: Otakar Ostrcil; Regisseur: Ferdinand Pujman; Personnel: Marie Vesela, Bozena Petanova, Gabriela Horvatova, Ada Nordenova, Marie Slechtova, Kamila Ungrova, Marja Bogucka, B. Snopkova, Marie Rejholecova, Jan Konstantin, Vilem Zietk, Emil Pollert, Vaclav Novak, Jiri Huml, Vladimir Wurser, Miroslav Jenik, Theodor Schütz, Emil Burian, Richard Kubla; Guest Artists: Tino Pattiera, Georges Baklanoff, Germaine Lubin, Karel Burian, Emmy Destinn, Otakar Marak.

New German Opera House. Musical Director and First Conductor: Alexander Zemlinsky; Regisseur: Louis Laber; Personnel: Maria Mueller, Maria Hussa, Anna Wolf-Ortner, Susanne Jicha-Goetzl, Johanna Pertchold, Otto Macha, Josef Schwarz, Adolf Fuchs, Theo Strack.

BRNO—National Opera House. Musical Director and First Conductor: Frantisek Neumann; Regisseur: Ota Zitek; Personnel: Mmes. Pirkova, Dobruska, Fialova, Hrdlickova, Hlouskova, Ticha. Mm. Zavrel, Olsovsky, Sindler, Jezek, Kaulfus, Floegel, Pour.

BRATISLAVA—National Opera House. Musical Director and First Conductor: Oskar Nedbal.

Chamber Music Ensembles

Zika String Quartet (Czechoslovakian String Quartet). Personnel: Richard Zika, Herbert Berger, Ladislav Cerny, Ladislav Zika.

Ondricek String Quartet. Personnel: Jaroslav Pekelsky, Kamil Vyskocil, Vincenc Zahradnik, Bedrich Jaros.

DENMARK

COPENHAGEN—Opera and ballet share with drama in the presentations offered by the Royal Theatre (subsidized by the government), drama occupying at least half of each week. Georg Hoeberg and Johan Hye-Knudsen are the conductors, and they also conduct the symphony concerts of the Royal Opera Chapel

(fifty-eight musicians). The Kobenhavns Philharmoniske Orkester (forty-five musicians), conducted by Fr. Schnedler-Petersen and guest conductors, is a private enterprise. The principal concert managements of Denmark are: Wilhelm Hansen, Gothersgade 9-11; Chr. Bjorvig, Frederiksborggade 29; Peder Friis, Frederiksborggade 14; and Hans Borup, V. Boulevard 9—all of Copenhagen.

ENGLAND

Symphony Orchestras

LONDON—New Queen's Hall Orchestra. Conductor: Sir Henry Wood.

London Symphony Orchestra. No permanent conductor. Guest Conductors: Wilhelm Furtwaengler, Felix Weingartner, Bruno Walter, Albert Coates, Serge Koussevitzky, Fritz Reiner, Nikolai Sokoloff, Vladimir Shavitch, Georg Schneevoigt, Henri Verbrugghen, Ethel Leginska.

Royal Philharmonic Orchestra (no permanent conductor). Guest Conductors: Wilhelm Furtwaengler, Bruno Walter, Eugène Goossens, Ernest Ansermet, Felix Weingartner, Paul Klenau, Sir Hamilton Harty, Serge Koussevitzky.

British Women's Symphony Orchestra. Conductors: Gwynne Kimpton, Malcolm Sargent.

British Broadcasting Orchestra. Conductors: Percy Pitt, Pierre Monteux, and others.

Orchestra Concerts for Children, conducted by Malcolm Sargent.

BIRMINGHAM—City of Birmingham Orchestra. Conductors: Adrian Boult, Sir Landon Ronald, Bruno Walter, Eugène Goossens, Joseph Lewis.

BOURNEMOUTH—Municipal Orchestra. Conductor: Sir Dan Godfrey.

LIVERPOOL — Liverpool Philharmonic Orchestra. Conductors: Sir Landon Ronald, Felix Weingartner, Pierre Monteux, Sir Henry Wood, Eugène Goossens, Granville Bantock.

MANCHESTER—Hallé Orchestra. Conductor: Sir Hamilton Harty.

EDINBURGH AND GLASGOW—Scottish Orchestra. Conductors: Felix Weingartner, Sir Landon Ronald, Vaclav Talich, Emil Mlynarski.

Opera Companies

LONDON—The London Opera Syndicate (Covent Garden). Conductors: Leopold Mignone, Sergis Failoni, Robert Heger, Antonino Votto, Bruno Walter; Soprani: Katherine Arkandy, Eda Bennie, May Blyth, May Busby, Sara Fischer, Toti dal Monte, Maria Jeritza, Gertrud Kappel, Rosel Landwehr, Lotte Lehmann, Frida Leider, Eide Norena, Delia Reinhardt, Elisabeth Rethberg, Elisabeth Schumann, Margaret Sheridan; Contralti: Evelyn Arden, Jane Bourguignon, Georgette Caro, Edith Furdedge, Maria Olcewzka, Bella Paalen; Tenori: Dino Borgioli, Luigi Cilla, Hans Clemens, Octave Dua, Parry Jones, Morgan Kingston, Ulysses Lappas, Giacomo Lauri-Volpi, Aroldo Lindi (American), Franco lo Giudice, Laurenz Hofer, Fritz Perron, Albert Reiss, Rudolf Riter, Francis Russell, Fritz Soot, Vernon Williams (American); Baritoni and Bassi: Ernesto Badini, Vincenzo Bettini, Frederic Collier, Edouard Coteuil, Murray Davey, Benvenuto Franci, Dinh Gilly, Edouard Habich, Otto Helgers, Heinrich Hermanns, Emmanuel List, Viktor Madin, Pompilio Malatesta, Enzo di Martino, Richard Mayr, Dennis Noble, Michele Sampieri, Emil Schipper, Friedrich Schorr, Joseph Schwarz.

Royal Victoria Hall (Old Vic). Conductor: Charles Corri; Soprani: Joan de Ferraris, Muriel Gough, Winifred Kenward, Frances Hall, Anita Desmond, Joan Cross; Contralti: Enid Cruikshank, Gladys Palmer, Frances Gerald; Tenori: John Perry, Parry Jones, Burrrington Hooper, Herbert Thorpe, Edward Leer; Baritoni and Bassi: Joseph Farrington, Vernon Cooper, Arnold Beauvais, S. Harrison.

TOURING ORGANIZATIONS—British National Opera Company. Conductors: Eugène Goossens, Aylmer Buesst, Malcolm Sargent; Soprani and Contralti: Florence Austral, Gladys Anrum, Eda Bennie, May Blyth, Muriel Brunskill, Rosina Buckman, May Busby, Noel Eadie, Miriam Licette, Mary Lewis (American), Sylvia Nelis, Isabel Rhys-

Parker, Evelyn Scotney, Edna Thornton, Constance Willis; Tenori, Baritoni and Bassi; Norman Allin, William Anderson, Phillip Bertram, Frederic Collier, Tudor Davies, Raymond Ellis, Walter Hyde, Parry Jones, Franklin Kelsey, William Michael, Frank Mullings, Browning Mummery; Dennis Noble, Robert Parker (American), Robert Radford, Frederic Ranalow, Sydney Russell, Andrew Shanks, Walter Widdop.

Carl Rosa Opera Company. Conductors: André Skalski, Charles Webber; Personnel: Beatrice Miranda, Maude Neilson, Doris Woodall, Gladys Parr, Evaline Birks, Olive Gilbert, William Boland, Hughes Macklin, Ben Williams, Appelton Moore, Bernard Ross, Jack Wright, Flintoff Moore, John Kelly, Frederick Clendon.

Chamber Music Ensembles

London String Quartet. Personnel: James Levey, Thomas W. Petrie, H. Waldo Warner, C. Warwick Evans.

London Trio. Personnel: Amina Goodwin, pianiste; Messrs. Pecska and Whitehouse, violin and 'cello.

Dolmetsch Ensemble of Ancient Instruments. Director, Arnold Dolmetsch.

Music Festivals

The Federation of Musical Competition Festivals, London, publishes an annual catalogue of the many festivals and eistedfodds held in England and Wales each year. Among the most important of these are: The Three Choir Festival (held alternately each year in Gloucester, Worcester and Hereford since 1724), the National Eistedfodd of Wales (held annually for almost 1,200 years), the Leeds Festival, the Bournemouth Festival, etc.

Concert Agents

Ashbrooke, Philip, 20 Old Cavendish St. W.; Messrs. Boosey and Co. Ltd., 295 Regent St. W.; Bernhardt, Henry, 101 Regent St. W.; Messrs. Chappell and Co. Ltd., 50 New Bond St. W.; Hayes, Alfred, Cornhill E C 4; Messrs. Ibbs and Tillett, 124 Wigmore St. W.; Daniel Mayer and Co. Ltd., Golden Square, Piccadilly W.; Lionel Powell and Holt, 6 Cork St. W.; Sharpe, L. G., 25 Haymarket W.

THE FAR EAST

Occidental music activities in the Far East are almost entirely confined to the presentations of A. Strok. His field embraces larger cities of China, Japan, Java, Siam, and India. The first two artists presented in the Orient by Mr. Strok were Mishel Piastro and Alfred Mirovich. Following that he booked a tour for the Russian Opera Company, and since then has managed tours for Lydia Lipkowska, Mischa Elman, Ernestine Schumann-Heink, Efrem Zimbalist, Leopold Godowsky, Jascha Heifetz, Fritz Kreisler, Mieczyslaw Munz, Pavlowa's Ballet, Mabel Garrison, and others. This season John McCormack, Mischa Levitzki, and the Denishawn Dancers are appearing under Mr. Strok's management. His address is 56, Rue Massenet, Shanghai, China.

FRANCE

Symphony Orchestras

PARIS—Société des Concerts. Concerts held in the Ancien Conservatoire. Conductor: Philippe Gaubert. No guest conductors last season, but this orchestra was engaged by Ethel Leginska for her Paris concert.

Colonne Orchestra. Concerts in Théâtre du Chatelet. Conductor: Gabriel Pierne; Guest Conductors: André Caplet, Maurice Ravel, Georges Enesco, Tittel and Georg Schneevoigt.

Pasdeloup Orchestra. Concerts in Théâtre du Mogador. Conductor: Rhené-Baton; Guest Conductors: Van Raalte, Vladimir Golschmann, Flor Alpaerts, Eugène Ysaye, Robert Siohan, Georg Schneevoigt, Albert Wolff, Ernest Ansermet and Coppola.

Lamoureux Orchestra. Concerts in Salle Gaveau. Conductor: Paul Paray. No guest conductors, but conducted once each by Margaret Canal (Prix de Rome, to present her own compositions) and Kitchine (to make his début).

Orchestre de Paris. Concerts (at popular prices) in Salle de Agriculteurs. Conductor: Georges de Lausnay; Guest Conductors: Paul Vidal, Roelens and Manuel.

Concerts Touche. Concerts nightly

with two matinées weekly at popular prices. Conductor: M. Touche.

Other orchestras (not giving regular series): Robert Siohan's (five concerts of choral-symphonic works last season); the four concerts conducted by Serge Koussevitsky at L'Opera; Grassi's (four symphonic concerts with dancers); The Orchestre "d'ical; the A. S. A.; the U. F. A. M., the Schola Cantorum; the Hague Orchestra (Conductor, Van Anrooy, two concerts); Concerts Spirituel (every Sunday at the Sorbonne, with orchestra, chorus, and soloists).

Opera Companies

PARIS—L'Opera and Opera Comique. Conductors and principals constantly changing—mostly guests. A series of opera performances was also given last season at the Theatre de la Gaité Lyrique by the American-Italian-Franco Opera Company (not a permanent organization). Roberto Moranzone, Ettore Pannizza, and Henry Weber conducted, and among the principals were Mary Garden, Queena Mario, Elvira de Hidalgo, Lucille Chalfant, Giuseppina Ciampaglia, Elvira Casazza, Luella Meluis, Charles Hackett, Giacomo Lauri-Volpi, Joseph Hislop, Irving Jackson, Gaetano Azzolini, Georges Baklanoff, Adamo Didur, Giuseppe de Luca, and Vanni Marcoux.

PROVINCES—Many theatres throughout France where short seasons of opera are given each year.

GERMANY

Symphony Orchestras

DRESDEN—Musikalische Kapelle der Staats Theater. Conductor: Fritz Busch.

Dresden Philharmonic. Conductor: Ed. Moerike.

FRANKFURT—Frankfurt Symphonie Orchester. Conductor: Ernst Wendel.

Museum Concerts by the Frankfurt Opera Orchestra. Conductor: Dr. Ludwig Rottenberg.

KOLN (COLOGNE)—Guerzenich Orchester. Conductor: H. Abendroth.

Koelner Orchester Gesellschaft. Conductor: I. Schwarz.

Koelner Symphonie Orchester. Conductor: A. Kuntzmann.

LEIPZIG—Gewandhaus Orchester. Conductor: Wilhelm Furtwaengler.

MUNICH—National Opera House Orchester (12 concerts at Odeon Theater). Conductor: Hans Knappertsbusch.

Tonkunstler Orchester (12 concerts). Conductor: Siegmund Hausegger. Also regular weekly and popular Sunday concerts at the Tonhalle. Conductors: Franz Munter, Franz Rammelt; Guest Conductors: Richard Strauss, Wilhelm Furtwaengler, Fritz Busch, Bruno Walter, Clemens Krauss.

STUTTGART—Landestheater Orchester. Conductor: Prof. Leonhardt; Guest Conductors for this season: Richard Strauss, Bruno Walter.

Philharmonic Orchester. Guest Conductor: Leo Blech.

Opera Companies

DRESDEN—Dresden Opera House. General Intendant: Dr. Alfred Reucker; General Music Director: Fritz Busch; General Manager: Max Hasait.

FRANKFURT—Frankfurt Opera House. General Director: Clemens Krauss.

KOLN—Köln (Cologne) Opera House. General Intendant: Fritz Remond; General Manager: Hans Molitor.

LEIPZIG—Leipzig Opera House. General Intendant: Dr. Guido Barthol; General Manager: Dr. F. Koeppen; Music Director-in-Chief: Gustav Brecher; Director of Opera: Walter Bruegmann.

MUNICH—National Theater (for grand opera). Residenz Theater (for Mozart operas and modern plays). Prince Regent Theater (for dramas and Festival plays). General Intendant of combined theaters: Clemens Freiherr von und zu Frankenstein; Managing Director: Constantin Heydel; Assistant Director: Dr. Arthur Bauckner; General Director of Opera and Orchester: Hans Knappertsbusch; Assistant Conductors: Robert Heger, Hugo Roher, Carl Boehm; Guest Conductors: Richard Strauss, Wilhelm Furtwaengler, Carl Muck, Hans Pfitzner; Stage Managers: Max Hofmueller, Willy Wirk, Joseph Geis; Director of Ballet: Henry Kroeller; Guest Artists: Anna Bahr-Mildenburg, Irene Eden, Sigrid Onegin, Helen Wildbrunn, Karl Fischer.

Niemann, Heinrich Knot, Robert Scheidt, Carl de Vogt, H. Wiedemann, Desider Zador; American artists in regular company of 30 soloists: Leona Kruse, Lawrence Wolff, Robert Ringling. Orchestra of 125. Number of performances last season: National Opera House, 251; Residenz Theater, 27; Prince Regent Theater, 34.

Concert Agencies

F. Ries Konzert Direktion, Dresden; Robert Knoblauch, Frankfurt; West Deutsche Konzert Direktion, Concert Agency Nettelhorst and Simon, Köln; Ernst Eulenburg. Reinhold Schubert, Leipzig; Hauser Konzert Direktion, Stuttgart; Wolff and Sachs, Berlin (American representative Erick Simon, Metropolitan Opera House, New York).

ITALY

Symphony Orchestras

ROME—Augusteum. Conductor: Bernardino Molinari; Guest Conductors: Alfredo Morelli, Alexander Zemlinsky, Willy Ferrero, Michael Balling, Georg Schneevoigt, Sergio Failoni.

MILAN—Orchestra dell' Ente Concerti Orchestrai (E. C. O.). Concerts at Salone Gallignani. Conductor: Vittorio Gui; Guest Conductors: Sergio Failoni, Dirk Foch, Herman Scherchen, Willem Mengelberg.

Orchestra of the Teatro alla Scala (concerts during summer tours of foreign countries). Conductor: Arturo Toscanini.

TURIN—Orchestra of the Teatro Regio (spring concerts). Conductors: Gaetano Bavagnoli, Gino Neri, and others.

Opera Companies

MILAN—Teatro alla Scala. Conductors: Arturo Toscanini, Vittorio Gui, Ettore Panizza; Associate Conductors: Ferruccio Calusio, Eduardo Fornarini, Mario Frigerio, Leopoldo Gennai, Guido Ragni, Emilio Rossi, Vittorio Ruffo, Antonio Votto; Regisseurs: Giovacchino Forzano, Ernest Lert; Soprani: Mmes. Apolloni, Arangi-Lombardi, Capsir, Dalla Rizza, de Martis-Manconi, Fanelli, Ferraris, Haf-

gren, Heldy, Loringa, Mannarini, Mason, Marengo, Melis, Pasini, Pedroni, Raisa, Spani, Tess, Torri, Turner, Valobra, Zamboni; Mezzo-soprani: Agozzino, Anitua, Bertana, Casazza, Lanza, Offers, Zinetti; Tenori, Bassi, Cesa-Bianchi, Ciniselli, Crimi, DePaolis, Dolci, Dominici, Lazzaro, Lo Giudice, Menescaldi, Minghetti, Nessi, Pertile, Tafuro, Tedeschi, Venturini; Baritoni: Badini, Baracchi, Franci, Lulli, Molinari, Morelli, Paci, Regini, Zaleski; Bassi: Autori, Baromeo, De Angelis, Galli, Journet, Melnick, Quinzi-Tapergi, Righetti, Walter.

ROME—Teatro Costanzi. Chief Conductor: Edoardo Vitale; Conductors: Teofilo De Angelis, Luigi Ricci, Gabriele Santini; Chorus Master: Achille Consoli; Soprani: Arangi-Lombardi, Benincori, Bugg, Cervi-Caroli, Giordano, Giovanelli, Lauri, Llacer, Llopert, Poli-Randacio, Rinaldi, Vix; Mezzo-soprani: De Franco, Gay, Gramegna, Sadun, Vasari; Tenori: Crimi, De Paolis, Fullin, Merli, Nardi, Taccani, Uxa; Baritoni: De Caro, Ghirardini, Inghilleri, Molinari, Parvis, Stabile; Bassi: De Angelis, Dentale, Journet, Pasero.

NAPLES—Teatro San Carlo. Conductor: Gino Marinuzzi; Soprani: Bellincioni-Stagno, Borghi-Zerni, Cervi-Caroli, Dalla Rizza, De Voltri, Mazzoleni, Pacetti, Poli-Randacio; Mezzo-Soprani: Blanco-Sadun; Tenori: Capuzzo, De Paolis, Ederle, Marletta, Santagostino, Taccini; baritoni: Beuf, Galeffi, Montesanto, Stabile, Stracciari; Bassi: Cirino, Masini-Pieralli, Tomasi.

TURIN—Teatro Regio. Conductors: Arturo Toscanini (for only Nerone), Gaetano Bavagnoli, Giovanni Colucci, Ignazio Tantillo; Chorus Master: Andrea Morosini; Soprani: Avezza, Carena, Labia, Mazzoleni, Mizza, Sari, Sassone-Soster; Mezzo-Soprani: Amato, Bertana, Capuana, Fabbri, Valverde; Tenori: Borgioli, Canalda, Cesa-Bianchi, Cilla, Pertile, Pini-Corsi; Baritoni: Muzio, Montesanto, Viglione-Borrese; Bassi: Cirino, Journet, Nicolicchia; Basso-comico: Azololini.

BOLOGNA—Teatro Comunale. Conductors: Sergio Failoni, Antonio Guarneri, Arturo Toscanini (for only Nerone); Associate Conductors: Ferruccio Calusio, Giovanni Colucci, Mario Frigerio, An-

tonio Sabino; Chorus Masters: Ferruccio Milani, Vittore Veneziani; Regisseur (for Nerone): Giovacchino Forzano; Technical Director: Ezio Cellini; Ballet Masters: M. Cellini, Giovanni Prates; Soprani: Arangi-Lombardi, Bland, Carena, Fiumana, Franchi, Mannarini, Melis, Sheridan; Mezzo-Soprani: Agozzino, Bertana, Casazza; Tenors: Fagoaga, Lauri-Volpi, Menescaldi, Nessi, Palai, Pertile, Tedeschi, Venturini; Baritoni: Baracchi, Franci, Galeffi, Montesanto, Roggio; Bassi: Autori, De Angelis, Journet, Pinza, Walter.

PALERMO — Teatro Massimo Vittorio Emanuele. Conductor: Arturo Lucon; Chorus Master: Giuseppe Conca; Soprani: Bardelli, De Voltri, Fiumana, Labia, Mazzoleni, Melis, Pampanini, Sassone-Soster; Mezzo-Soprani: Amato, Fabri; Tenori: Barontini, Bergamaschi, Cilla, Girardi, Lindi; Baritoni: Bolpagni, De Franceschi, Realì, Roggio, Sartori; Bassi: Baccaloni, Canetti, Nicolicchia, Azzolini.

PARMA—Teatro Regio. Conductors: Giuseppe Podesta, Giuseppe Antonicelli; Soprani: Capsir, Franchi, Melis, Notari-giacomo, Vigano; Mezzo-Soprani: Abelli, Mari; Tenori: Baldini, Capuzzo, De Bernardi, Fagoaga, Lindi, Minghetti, Solari-Cristy; Baritoni: Galeffi, Rakowski; Bassi: Contini, Donaggio.

BARI — Teatro Petruzzelli. Conductors: Riccardo Zandonai (for the opera "Giulietta e Romeo"), Alfredo Padovani; Soprani: Benedetti, Brusci, Chiesa, Fanelli, Roggero, Turchetti; Mezzo-Soprani: Orsi Tenori: Bagnariol, Bendinelli, Consoli; Baritoni: De Francheschi Inghilleri, Rossi-Morelli; Bassi, Becucci, Melnick.

CREMONA—Teatro Ponchielli. Conductor: Franco Ghione; Soprani: Cervi-Caroli, Campigna-Alcaraz, Corona; Mezzo-Soprani: Corti; Tenori: Brunet, Cingolani, Fagoaga, Marini; Baritoni: Rossi-Morelli, Novelli, Smeraldi; Bass: Marotta,

cini—Via S. Pietro all'Orto 15, Via Pietro Verri, 9; Gaetano Cannella—Via Ugo Foscolo 1; Augusto Conti—Via Durini 6; Vittore Deliliers—Via Carlo Cattaneo 2; Emilio Ferone (Agenzia Lusardi)—Via S. Pietro all'Orto 16; Omodeo Indelicato—Via Dante 7—S. Pietro all'Orto 8; Mazzanti e Gilioi—Via S. Pietro all'Orto 16; Renzo Minolfi—Via S. Pietro all'Orto 13; Vittorio Molco—(Ex Agenzia Chinelli)—Via Silvio Pellico 8; Pietro Rossello—Via S. Orsola 6; Società teatrale Sud-American (Agenzia Walter Mocchi)—Via S. Pietro all'Orto 4; Attilio Tramontano & Amleto Pollastri—Via Palazzo Reale 7; Roberto Zoppolato—Via S. Paola 8.

NORWAY

Symphony Orchestras

OSLO (formerly CHRISTIANIA)—Philharmonic Orchestra. Conductor: Jose Eibenschütz; Guest Conductors: Georg Schneevoigt, Pierre Monteux, Olav Kiel-land, Robert Kajanus, Lief Halvorsen, Harold Heide.

BERGEN—Harmonien Orchestra. Conductor: Harold Heide; Guest Conductors: Jose Eibenschütz, Georg Schneevoigt, Suerre Jordan.

Opera Houses

OSLO—Casino Theatre (drama, opera and operetta). Manager: Benno Singer; Conductor: Hans Baeke; Central Theatre (drama, opera and operetta). Manager: Harold Otto; Conductor: Thoralf Voss.

BERGEN—Bergen Theatre (drama, opera and operetta), Manager: Rudolf Rasmussen; Conductor: J. L. Mowinkel.

Principal Managers

OSLO—Hals Brothers (Brodene); Peter Voigt-Fischer; Rudolf Rasmussen.

RUSSIA

Symphony Orchestras

LENINGRAD—State Philharmony Orchestra. Conductors: Nicolas Berdiaiev, Samossud; Guest Conductors: Otto Klem-

Agencies

MILAN—Agenzia del giornale L'Opera comica—Via Silvio Pellico 8; Agenzie Riunite L'Arte drammatica e Piccolo Faust—Via S. Pietro all'Orto 4; Enrico Artuso—Via Giulini 2; Enrico Barba-

perer, Herman Abendroth, Serge Vassilenko, Dramishnikoff, Alexander Gauk.

MOSCOW—Rophil's Symphony Concerts (Russian Philharmony Concert Management, Ltd.). Given in Moscow State Opera House. No permanent conductor. Guest Conductors during 1924-25: Otto Klemperer, Herman Abendroth. Activities irregular.

The Conductorless Symphony Orchestra. Plays without conductor. Chief of orchestra: Prof. Leo Zeitlin. Plays Monday evenings.

The Symphony Concerts of the Association of Contemporary Composers (played by the orchestra of the Theatre of the Revolution). Conductor: Constantine Saradjev; Guest Conductor: Alexander Goedieck.

Symphony Concerts of the Theatre of the Revolution. Conductors: Constantine Saradjev, Alexandre Chessine; Guest Conductors: Serge Vassilenko, Alexandre Gretchaninoff.

Opera Companies

PETROGRAD—The State Opera House (The Marinsky Theatre). The State Opera in Michael's Theatre.

MOSCOW—The State Opera House (The Grand Theatre), The State Experimental Opera House.

In Charkov, Kiev and Tiflis there are also State Opera Houses, and several lesser important opera houses in smaller cities.

Chamber Music Ensembles

MOSCOW—Stradivarius Quartet; Personnel: Knorre, Packelman, Hamburg, Kubatzky. Moscow State Conservatoire String Quartet; Personnel: Zyganoff, Basil Shirinsky, Bosiskovsky, Serge Shirinsky. String Quartet of the Moscow Art Theatre; Personnel: Karpilovsky, Vitkin, Bakaleinikoff, Giskine. Moscow

Trio; Personnel: Uhria Goldschtein, Seaman Spielmann, Vera Dillon.

LENINGRAD—Glazounoff String Quartet; Personnel: Lukashevsky, Pechnikoff, Ryvkin, Mogilevsky.

CHARKOV—Villaume String Quartet.

SOUTH AMERICA

Opera Companies

BUENOS AIRES—Teatro Colon. Conductors: Tullio Serafin, Pietro Cimini, Garielè Santini; Soprani: Frances Alda, Lina Cattaneo, Rita Colucci, Adalgisa Giana, Claudia Muzio, Natalia Nicolini, Elena Rakowska, Laura Pasini, Ninon Vallin Pardo. Mezzo-Soprani: Luisa Bertana, Maria Capuana, Flora Perini. Tenori: Angelo Badá, Casimiro Czarnecki, Isidoro Fagoaga, Beniamino Gigli, Joseph Hislop, Francesco Merli, Giuseppe Nessi; Baritoni: Giuseppe de Luca, Cesare Formichi, Antonio Nicolini, Leone Paci, Marcello Urizar; Bassi: Cesare Baromeo, Adamo Didur, Attilio Muzio, Ezio Pinza.

MONTEVIDEO—Solis Teatro. Conductor: Edoardo Vitale; Personnel: Gilda Dalla Rizza, Fanny Anitua, Flora Revalles, John O'Sullivan, Gaetano Tommasini, Armand Crabbé, Giulio Cirino, Tancredi Pasero.

SWITZERLAND

Opera Companies

GENEVA—Grand Theatre. Conductors: Edmondo de Vecchi, Gaetano Marchese; Personnel: Anna Maria Guglielmetti, Carmen Melis, Anna Orfei, Pierina Prampolini D'Astrea, Anna Sassone-Soster, Dolores Seghizzi, Gennaro Barra, Lorenzo Conati, Nino Ederle, Michele Fiore, Giulio Fregosi, Carlo Gislon, Albino Marone, Cesare Orfei, Christy Solari, Domenico Viglione-Borghese.

REPRESENTATIVE MUSIC CONSERVATORIES, AND UNIVERSITY AND COLLEGE MUSIC DEPTS.

Alabama

ATHENS—Dept. of Music, Athens College for Women; founded 1843. Partially endowed; not conducted for profit; recognized by State Board of Education, State University, Alabama Assn. of Colleges, So. Assn. of Women's Colleges, General Board of Education of the M. E. Church South. Director of Music, Frank M. Church.

FLORENCE—Dept. of Music, State Normal School; founded 1874. Supported by State, recognized by State Board of Education. Pauline E. Phillips, Director of Music and teacher of Voice and Public School Music.

MONTGOMERY—Dept. of Music, School of Fine Arts, Woman's College of Alabama; founded 1909. Unendowed at present, but \$500,000 endowment fund partially subscribed. Not organized for profit; recognized by State Board of Education. Dean, Lily B. Gill; Director of Music, Anthony Stankowitch. Dept. heads: Piano, Theory and Composition, Anthony Stankowitch; Organ, J. E. W. Lord; Violin, Paul Verpoest; Voice, Ruth Morgan; School Music, Ruth Hightower; Art, Mrs. W. W. Rivers; Expression, Mittie Harris. Academic enrollment for 1924-25, 226.

Arizona

PHOENIX — School of Allied Arts; founded in 1923. Unendowed; not conducted for profit; recognized by College of Music, Univ. of So. California. Director of Music, Maude Pratt Cate. Dept. Heads: Piano, Maude Pratt Cate; Organ, Alvin Thomas; Violin, Lew Keyser; Voice, Walter Olney; Theory and Composition, School Music, Mrs. Luther

Steward; Dance, Yua King; Art, David Swing; Expression, Catherine W. Mc-Cluskey. Academic enrollment for 1924-25, 409.

TUCSON—Dept. of Music, University of Arizona; founded 1890. Not conducted for profit; Dept. of State University; recognized by State Board of Education and classed A 1 by Association of American Universities. Director of Music, Charles Fletcher Rogers. Dept. heads: Piano, Julia Rebeil; Voice, Charles F. Rogers; Theory and Composition, William Vogel (acting head); Dance, Miss Mary Tierney; Organ, Violin, and School Music heads to be elected; University Band and University Orchestra, Guy Tufford, Dir.; University Oratorio (Society of 200), C. F. Rogers, Dir. Academic enrollment for 1924-25, 375.

Arkansas

ARKADELPHIA—Henderson-Brown Conservatory of Music (Dept of College). Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges. Director of Music, Frederick Harwood. Dept. heads: Violin, Mrs. Frederick Harwood; Voice, Miss Lelia Wheeler; Piano, Theory and Composition, Frederick Harwood.

FAYETTEVILLE—Dept. of Music, University of Arkansas; founded 1869. Unendowed; recognized by State Board of Education, Dept. of State University. Director of Music, Henry D. Tovey. Dept. heads: Piano, H. Tovey, O. C. Mitchell; Organ, Mildred Gillispie; Violin, David C. Hansard; Voice, Harry Shulz; Theory and Composition, O. C. Mitchell; School Music, Anna Grace Parmelee.

California

BERKELEY—Dept. of Music, University of California; founded 1912. Not conducted for profit; Dept. of State University; recognized by State Board of Education. Dir. of Music, Dr. Modeste Alloo; Edward G. Stricklen, Associate professor of Music; Glen Haydon, general instructor in music; Elizabeth S. Brown, lecturer in music.

CLAREMONT—Dept. of Music, Pomona College; founded 1887. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Ralph H. Lyman. Dept. heads: Piano, Everett S. Olive; Organ, Walter E. Hartley; Violin, Ralph R. Uniacke; Voice, Ralph H. Lyman; Theory and Composition, Walter A. Allen; School Music, Mildred G. Lund. Academic enrollment for 1924-25, 199.

LOS ANGELES—College of Music, University of Southern California; founded 1885. Affiliated with University; recognized by State Board of Education, State University, and all Class A colleges and universities. Dean of Music, W. F. Skeele. Dept. heads: Piano, Max Van Lewen Swarthout; Organ, W. F. Skeele; Violin, Davol Sanders; Theory and Composition, Julia Howell; School Music, Prof. Arnold Wagner; Dance, Sadie Hindman. Academic enrollment, approximately 500.

OAKLAND—Dept. of Music, Mills College; founded 1865. Endowed; not conducted for profit; recognized by State Board of Education, State University, American Association of University Women, Association of American Colleges, Association of American Universities. Director of Music, Luther Brusie Marchant. No Dept. Heads. Full professors and associates.

REDLANDS—Dept. of Music, College of Fine Arts, University of Redlands; founded 1909. Endowed; not conducted for profit; approved by State Board of Education and all recognized universities. Director of Music, Chas. H. Marsh. Dept. heads: Violin, Joseph Zoellner, Sr.; Voice, W. B. Olds; Piano, Organ, Theory and Composition, Chas. H. Marsh; School Music, Annette Cartlidge. Academic enrollment for 1924-25, 489 (in School of Fine Arts).

SAN FRANCISCO—De Vally Opera Institute, founded 1919. Affiliated with University of California Extension Division; recognized by State Board of Education, State University, and Pacific Coast Academy of Teachers of Singing. Director, Antoine de Vally; Teacher Piano and Theory, Sally Osborn; Voice, Antoine de Vally. Opera and Languages also included in curriculum. Academic enrollment for 1924-25, 59.

SAN JOSE—Dept. of Music, State Teachers College. Unendowed; not conducted for profit; recognized by State Board of Education, State University, and all Western Universities. Director of Music, Earl Towner. Dept. heads: Piano, Mary Lichthardt; Violin, Miles Dreskell; Voice, Alma Williams; Theory and Composition, Earl Towner; School Music, Mrs. Ethel Mitchell; Cello, Mr. Kalas.

STOCKTON—College of Pacific Conservatory of Music, founded 1878. Not conducted for profit; Dept. of College; recognized by State Board of Education, State University, and all colleges and Universities in California. Director of Music, Charles M. Dennis. Dept. heads: Piano, Organ, Allan Bacon; Violin, Gien Halik; Voice, Nella Rogers; Theory and Composition, Jules F. Moulet; School Music, Charles M. Dennis; Brass and Woodwind, A. Clark Blossom. Academic enrollment for 1924-25, 178.

Colorado

COLORADO SPRINGS—Colorado College School of Music, founded 1884. Unendowed. Affiliated with Colorado College; not conducted for profit. Recognized by the Juilliard Foundation and other approved institutions. Director of Music, (Dean) E. D. Hale. Dept. heads: Organ, Samuel Jessop; Violin, Edwin Dietrich; Voice, Fannie Aiken Tucker; Piano and Theory and Composition, E. D. Hale; School Music, Myrtle M. Bridges; Primary Piano and Theory; Emelie Reutlinger. Academic enrollment for 1924-25, about 100.

DENVER—Denver College of Music, founded 1920. Endowed; not conducted for profit; Academic affiliation with Denver University; recognized by State Board of Education and approved colleges and universities all over the country. Director of Music, Dr. Edwin J.

Stringham. Dept. heads: Piano, Francis Hendriks, Mus. M.; Organ, Karl O. Staps, R. A. M.; Violin, Henry Trustman Ginsburg, Mus. B.; Voice, Elwin J. Smith, B. S., Mus. B.; Theory and Composition, Dean Stringham and Wayne C. Hedges, Mus. B.; School Music, John C. Kendel, Mus. M.; Dance, Rubye Flanders. Other subjects offered: Orchestral and Band instruments, Cello. Academic enrollment for 1924-25, 800.

FORT COLLINS—Conservatory of Music, State Agricultural College, founded 1907. Unendowed; Dept. of College; not conducted for profit; recognized by State Board of Education, State University, and all approved universities. Director of Music, Alexander Emslie. Dept. heads: Piano, Mrs. Alexander Emslie; Violin, Theory and Composition, Prof. Clarence James; Voice, School Music, Alexander Emslie; Dramatic Art, Helen Alpert; Cornet, Dr. W. H. Feldman. Academic enrollment for 1924-25, 140.

GREELEY — Dept. of Music, Colorado State Teachers College; founded 1897. Supported by State; not conducted for profit; recognized by State Board of Education, and North Central Association of Colleges and Universities. Director of Music, J. DeForest Cline. Dept. heads: Piano, Organ, J. Elbert Chadwick; Violin, Lucy Delbridge, J. J. Thomas; Voice, School Music, J. DeForest Cline; Theory and Composition, J. J. Thomas.

Connecticut

NEW HAVEN—Yale School of Music, founded 1894. Endowed in part; not conducted for profit; a School of Yale University; recognized by State Board of Education and all approved institutions. Dean, David Stanley Smith. Dept. heads: Piano, Asst. Professor Stanley Knight; Organ, Prof. Harry B. Jepson; Violin, Hugo Kortschak; Voice, Francis Rogers and L. Frederic Pease; Theory and Composition, Dean David Stanley Smith; History of Music, Asst. Prof. Bruce Simonds. Academic enrollment for 1924-25, 236.

District of Columbia

WASHINGTON—Washington College of Music, Inc.; founded 1904. Unendowed; not affiliated with college or University;

recognized by State Board of Education, George Washington University, Georgetown University, and other approved institutions. President and Director of Music, C. E. Christiani. Dept. heads: Piano, Weldon Carter; Organ, Lewis Atwater; Violin, Dr. C. E. Christiani; Voice, Hugh Roland Roberts; Theory and Composition, W. G. Owst; School Music, Dr. Edwin N. C. Barnes. Academic enrollment for 1924-25, 900.

Florida

DE FIRMIAK SPRINGS—Palmer College Dept. of Music, founded 1904. Unendowed; recognized by State Board of Education, State University, and Southern Association of Colleges and Universities. Director of Music, Mrs. Leland Smith. Dept. heads: Piano and Organ, Mrs. Leland Smith; Voice, Miss Nelle Britt. Academic enrollment for 1924-25, 108.

JACKSONVILLE—Jacksonville College of Music, founded 1923. Unendowed; affiliated with no other institution; accredited by County Supervisor of Music. Directors, Geo. Orner and Lyman P. Prior. Dept. heads: Piano, Mme. Valborg Collet; Organ, Mrs. Robt. M. Baker; Violin, George Orner; Voice, Lyman P. Prior; Theory and Composition, Mr. Prior and Mrs. J. F. Roach; School Music, Nina Kate Sides; Dance, Fay Evans. Other subjects offered: Fretted instruments, all orchestral instruments, dramatic arts, expression. Academic enrollment for 1924-25, 314.

MIAMI—Miami Conservatory, founded 1921. Unendowed; to be affiliated with Miami University upon its opening, October, 1926; recognized by State Board of Education and State University. Director of Music, Bertha Foster. Dept. heads: Piano, Earle Chester-Smith; Organ, Theory and Composition, Bertha Foster; Violin, Eda Kearny Liddle; Voice, Elise Gragiani; Dance, Louise Sterling Shelley; Art, Dewing Woodward; Expression, Luella Drake Sowers; Master Classes by Mme. Mana-Zucca; Pedagogy, Effa Ellis Perfield. Academic enrollment for 1924-25, 400.

TALLAHASSEE—Dept. of Music, Florida State College for Women, founded in 1857 (reorganized in 1905). Sup-

ported by State appropriations; not conducted for profit; recognized by State Board of Education; State University, National Association of American Colleges, and Southern Association of Colleges. Dean of Music, Ella Scoble Opperman. Dept. heads: Piano, Organ, Ella S. Opperman; Violin, Bernice Winchester; Voice, Etta Robertson; Theory and Composition, Virginia Carrington-Thomas; School Music, Zadie L. Phipps; Dance, Katherine Montgomery; Cello, Louise Glover; Orchestra, Helen Ladd; Piano Normal Methods, Mary Reeder. Academic enrollment for 1924-25 (including summer school), 1734.

Georgia

ATLANTA—Atlanta Conservatory of Music, founded 1907. Unendowed; not affiliated with a College or University; recognized by State Board of Education and State University. Director of Music, Georg Lindner. Dept. heads: Piano, Lionel Levinson-Sinclair; Organ, Eda Bartholomew; Violin, Theory and Composition, Georg Lindner; Voice, Wilford Watters; School Music, Mary Lansing; Expression, Sarah D. Bowden; Languages, Winfield Woolf. Academic enrollment for 1924-25, 525.

ATHENS—Dept of Music, Lucy Cobb Institute, founded 1858. Unendowed; not affiliated with a College or University; recognized by State Board of Education, State University, and Southern Association of Colleges. Director of Music, Hugh Hodgson. Dept. heads: Piano, Organ, Theory and Composition, Hugh Hodgson; Violin, Gretchen Gallagher Morris; Voice, to be elected. Glee Club, Chorus Training and History of Music and Art also offered. Academic enrollment, 50.

MACON — Wesleyan Conservatory of Music; founded 1836. Endowed; affiliated with Wesleyan College; recognized by State Board of Education, State University, Association of Colleges and Secondary Schools in the United States, American Association of University Women, American Association of Colleges, Southern Association of Colleges. Dept. Heads: Piano, Joseph Maerz; Organ, Louise Titcomb, F. A. G. O.; Violin, Glenn Priest Maerz; Voice, Edgar

Howerton; Theory and Composition, William S. Baily, F. A. G. O.; School Music, Fanny Ogden. Academic enrollment for 1924-25, 600.

Idaho

BOISE—Boise Academy of Music, founded 1920. Unendowed; private institution; recognized by State Board of Education and State University. Director of Music, Oliver C. Jones. Dept. heads: Piano, Organ, Theory and Composition, Oliver C. Jones; Violin, Raymond R. Pittinger; Voice, Ralph H. Zercher. Academic enrollment for 1924-25, about 200.

LEWISTON—Dept. of Music, State Normal. Not organized for profit; recognized by State Board of Education. Director of Music, Mrs. Clella L. Perkins. Dept. Heads: Organ, School Music, Clella L. Perkins; Violin, Mr. Rich Whitman; Dance, Edith Thompson.

MOSCOW—Dept. of Music, University of Idaho. Dept. of State University; not conducted for profit; recognized by State Board of Education. Director of Music, Edwin Orlo Bangs.

Illinois

BLOOMINGTON—College of Music, Illinois Wesleyan University, founded 1876. Unendowed; not conducted for profit; Dept. of the University; recognized by State Board of Education, State University, Juilliard Musical Foundation, and Presser Foundation. Director of Music, Arthur E. Westbrook. Dept. heads: Piano, Edmund Munger; Organ, Vera Pearl Kemp; Violin, William Kritch; Voice, Arnold L. Lovejoy; Theory and Composition, Bessie Louise Smith; School Music, Lucille Ross. Academic enrollment for 1924-25, 82.

CHICAGO—American Conservatory of Music, founded 1886. Private institution; unendowed; recognized by State Board of Education and State University. President and Director, John J. Hattstaedt. Dept. Instructors: Piano, Heniot Levy, Allen Spencer, Silvio Scionti; Organ, Wilhelm Middleschulte, Frank Van Dusen; Violin, Jacques Gordon, Herbert Butler; Voice, Karleton

Hackett; Theory and Composition, Adolf Weidig, Arthur Olaf Anderson; School Music, O. E. Robinson; Dance, Louise K. Willhour; Art, Walton Pyre. Total enrollment for 1924-25, 3,500.

Bush Conservatory, founded 1902. Unendowed; not conducted for profit; recognized by State Board of Education, State University. President and Director, Edgar A. Nelson. Dept. Heads: Piano, Jan Chiapusso; Organ, E. A. Nelson; Violin, R. Czenwanky; Voice, Polo Bai; Theory and Composition, Edgar Brazelton; School Music, L. Votow; Dance, C. S. Niel; State Arts, Elias Day. Academic enrollment for 1924-25, 552.

Chicago Musical College, founded 1867. Unendowed; recognized by State Board of Education, State University. Director of Music, Herbert Witherspoon. No Dept. Heads; full professors and associates and assistants. Academic enrollment for 1924-25, 4,850.

Columbia School of Music, founded 1901. Unendowed; private institution; recognized by State Board of Education and State University. Director of Music, Clare Osborne Reed. Subjects offered: Piano, Organ, Violin, Voice, Theory and Composition, School Music, Expression. Academic enrollment for 1924-25, 2,000.

Gunn School of Music & Dramatic Art, founded 1906. Unendowed; recognized by State Board of Education, State University, Chicago School Board of Education. Director, Glenn Dillard Gunn. Full faculty. Academic enrollment for 1924-25, 800.

The Maurice Rosenfeld Piano School, founded 1916. Unendowed; private institution; recognized by State Board of Education. Director, Maurice Rosenfeld. Dept. heads: Piano, Maurice Rosenfeld; Theory and Composition, Leo Sowerby.

Sherwood Music School, founded 1895. Unendowed. Recognized by State Board of Education, State University. Pres., Miss Georgia Kober; Director of Music, Walter Keller. No. Dept. Heads.

Ziegfeld Musical College, founded 1916. Director, Edith E. Ziegfeld. Dept. heads: Piano, Rexford Kys; Organ, Anna May Dahl; Violin, W. Harold Simons; Voice, Maurice Conklin; Theory

and Composition, Vera Mary Talbot; Dance, Baker; Expression, Lu Eva Gage.

GALESBURG—Knox Conservatory of Music, founded 1883. Unendowed; Dept. of College; not conducted for profit; recognized by State Board of Education, State University, and generally approved by Music Schools, Conservatories, and Universities throughout the country. Director, Wm. F. Bentley. Dept. heads: Piano, Blanche M. Boult; Organ, J. MacC. Weddell; Violin, Verna Day; Voice, Wm. F. Bentley; Theory and Composition, John Winter Thompson; School Music, Jessie Glaze Strong. Enrollment for 1924-25, 287.

Lombard College School of Music, founded 1851 (Music School entirely reorganized in 1924). Regular department of the College; recognized by State Board of Education, State University, American Association of Colleges, and North Central Association of Colleges and Secondary Schools. Director of Music, L. B. Murdock. Dept. heads: Piano, Theory and Composition, L. B. Murdock; Organ, Pearl Williamson; Violin, Lorraine Lindoft; Voice, Cardon V. Burnham; School Music, J. Glaze Strong; Dance, Margaret M. Stookey. Academic enrollment for 1924-25, 75.

JACKSONVILLE—College of Music, Illinois Woman's College, founded 1845. Endowed; regular department of the College; not conducted for profit; recognized by State Board of Education, State University, Society American Colleges and Universities, and all college standardizing agencies. Director of Music, Henry Ward Pearson. Dept. heads: Piano, Organ, Henry Ward Pearson; Violin, Harry A. Welcome; Voice, Marguerite P. Forrest; Theory and Composition, Lulu D. Hay; School Music, Edna Wardaugh; Dance, Lucile Mackness; Cello, John Kearns. Academic enrollment for 1924-25, 300.

QUINCY—Quincy College of Music, founded 1903. Unendowed; private institution; recognized by State Board of Education. Director, Lulu M. Felt. Dept. heads: Piano, Theory and Composition, Lulu M. Felt; Organ, Rev. Geo. F. Davis; Violin, Mildred Langre; Voice, Mrs. Laura B. Henry; Dramatic Art, Mrs. N. D. Thomson. Academic enrollment for 1924-25, 400.

ROCK ISLAND—Augustana Conservatory of Music, founded 1887. Unendowed; affiliated with Augustana College; not conducted for profit; recognized by State Board of Education, State University, and North Central Association of Colleges and Secondary Schools. Director, A. Cyril Graham. Dept. heads: Piano, Grady Cox; Organ, Theory and Composition, A. Cyril Graham; Violin, to be filled; Voice, Estelle Mandeville; School Music, Genevieve E. Fedderson. Academic enrollment for 1924-25, 634.

URBANA—University of Illinois School of Music, founded 1897. Unendowed; a college of the University; not conducted for profit; recognized by State Board of Education. Director of Music, Frederic B. Stiven. Academic enrollment for 1924-25, 508.

Indiana

BLOOMINGTON—School of Music, Indiana University; founded 1920. Unendowed; department of the University; not conducted for profit; approved by State Board of Education, all State Universities, Juillard Foundation, and all conservatories of recognized standing. Dean of the School of Music, B. Winfred Merrill. Dept. heads: Piano, Organ, Axel Skjerne; Violin, Theory and Composition, B. W. Merrill; Voice, J. L. Geiger; School Music, E. B. Birge. Academic enrollment for 1924-25, 956.

GREENCASTLE—School of Music, De Pauw University; founded 1832. Endowed; department of the University; not conducted for profit; recognized by State Board of Education, State University, and all other academic institutions. Dean, R. G. McCutcheon. Dept. instructors: Piano, E. G. Hassell, Julia A. Denley, R. Green, Bernice Craig, Mildred Rutledge; Organ, Van D. Thompson; Violin, H. J. Barnum; Voice, S. C. Ham, Margaret Pearson; Theory and Composition, Van D. Thompson, H. J. Barnum; School Music, F. C. Percival. Academic enrollment for 1924-25, 162.

INDIANAPOLIS—Indiana College of Music and Fine Arts, founded 1907. Unendowed; recognized by State Board of Education, State University. Directed by Advisory board, Blanche Harrington,

Sec'y-Treas. Dept. heads: Piano, Organ, Bomar Cramer; Violin, Ferdinand Schaefer; Voice, Glenn Friermood; Theory and Composition, P. Marinus Paulsen; School Music, Flora E. Lyons; Dance, Mlle. Theo Hewes; Harp, Pasquale Montain. Academic enrollment for 1924-25, 1000.

MUNCIE—Dept. of Music, Ball Teachers' College, Indiana State Normal; founded 1917. Supported by state, not conducted for profit; recognized by State Board of Education, State University, American Ass'n of Teachers' Colleges. Director of Music, Verna E. Humphreys. Dept. heads: Piano, Organ, Luella Weimer; Violin, H. L. Gradick; Voice, Frank Van R. Bunn; Theory and Composition, School Music, Verna E. Humphreys; Dance, Grace Woody; Orchestra and Band, C. E. Palmer.

RICHMOND—Dept. of Music, Earlham College, founded 1859. Not conducted for profit; recognized by State Board of Education, State University, Carnegie Foundation, General Education Board, Ass'n of American Universities, and North Central Ass'n of Colleges and Secondary Schools. Director of Music, George Stump. Dept. heads: Piano, Lois K. Sevringshaus; Violin, Fritz Hoffman; Voice, Theory and Composition, School Music, George Stump.

Iowa

CEDAR RAPIDS—Coe College School of Music, founded in 1910. Unendowed; department of Coe College; not conducted for profit; recognized by State Board of Education, State University, Carnegie Foundation, North Central Ass'n of Colleges and Universities, and Ass'n of American Colleges. School of Music directed by Administrative Committee composed of the following heads of departments: Piano, Max Daehler; Organ, Marshall Bidwell; Violin, Joseph Kitchin; Voice, Claude Newcomb; Theory and Composition, Louise Crawford; School Music, Alice Inskeep. Academic enrollment for 1924-25, 338.

DES MOINES—Drake University Conservatory of Music, founded 1875. Unendowed; department of the University; not conducted for profit; recognized by State Board of Education, State Univer-

sity, and all standardizing agencies. Director of Music, Holmes Cowper. Dept. heads: Piano, Paul Stoye; Organ, Addie Barnett; Violin, Arcule Sheasby; Voice, Holmes Cowper; Theory and Composition, Franz Kuschan; School Music, Alfred Smith. Academic enrollment for 1924-25, 550.

Dept. of Music, Des Moines University; founded 1865. Endowed; not conducted for profit; recognized by State Board of Education, State University, N. Central Assn. of Schools & Colleges, Columbia University, University of Chicago. Director of Music, Raymond N. Carr. Dept. Heads: Piano, Theory and Composition, Christian Jordan; Organ, Hazel Woodrow; Violin, Mabel Forrester; Voice, School of Music, Raymond N. Carr.

FAIRFIELD—Parsons Conservatory of Music; founded 1875. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Assn., Presbyterian National Board of Education. Director of Music, Dr. Austin Abernathy. Dept. Heads: Piano, Organ, Theory and Composition, Mrs. Mildred S. Keesey; Violin, Mrs. Mertie Pooler; Voice, Dr. Austin Abernathy; School Music, Esther Bell; Band, Prof. George Unksich. Academic enrollment for 1924-25, 767.

FAYETTE—Upper Iowa University School of Music, founded 1857. Unendowed, but operated as regular department of the University, which is endowed; recognized by State Board of Education, Association of American Colleges, American Council of Education, and all standardizing agencies. Director of Music, Charles D. Neff. Dept. heads: Piano, Organ, Theory and Composition, Charles D. Neff; Voice, School Music, Clara M. Hoyt; Violin, Orchestra, Vera Klinge; Band, G. C. Mirick. Academic enrollment for 1924-25, 129.

FOREST CITY—Dept. of Music, Waldorf Lutheran College (Junior College); founded 1902. Endowed; not organized for profit; recognized by State Board of Education, State University. Music Director, Oscar Lyders. Dept. Heads: Piano, Edith Quist; Voice, Oscar Lyders.

MT. PLEASANT—Iowa Wesleyan Conservatory of Music, founded 1844. Endowed; conducted as department of the

University; not conducted for profit; recognized by State Board of Education and State University. Director, Chas. W. Mountain. Dept. heads: Piano, Organ, Mary Meridith Langham; Violin, Mrs. E. R. Lancashire; Voice, Theory and Composition, School Music, Chas. W. Mountain. Academic enrollment for 1924-25, 100.

MOUNT VERNON—Cornell College Conservatory of Music, founded 1853. Endowed through College; not conducted for profit; recognized by State Board of Education, State University, and Association of Colleges. Director of Music, E. H. F. Weis. No dept. heads. Instructors, Piano, E. H. F. Weis, Clara Hess, Mildred Robbins; Organ, Horace A. Millere; Violin, Donald Kissane; Voice, John L. Conrad, Ruth Pinkerton; Theory and Composition, E. H. F. Weis, Horace Alden, Miller, Mary Helman; School Music, Mary E. Helman. Academic enrollment for 1924-25, 120.

OSKALOOSA—Penn College School of Music. Unendowed; affiliated with the College; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Charles Griffith. Dept. heads: Piano, Organ, Theory and Composition, Chas. Griffith; Violin, Carl Woodford; Voice, Helen Hogeboom; School Music, Blanche Griffith; Children's Dept., Madge Garner. Academic enrollment for 1924-25, 216.

PELLA—Dept. of Music, Central College; founded 1853. Endowed; not conducted for profit; recognized by State Board of Education, State University, and all approved Universities and Colleges. Director of Music, G. F. Sadler. Dept. heads: Piano, Organ, Theory and Composition, G. F. Sadler; Violin, L. L. Smelser; Voice, School Music, M. D. Liggett. Academic enrollment for 1924-25, 300.

SIOUX CITY—Morningside College Conservatory of Music, founded 1893. Endowed; department of the college; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Paul MacCollin. Dept. heads: Piano, James Reistrup; Organ, Lucy D. Kolp; Violin, Leo Kucinski; Voice, Paul MacCollin; Theory and Composition, Faith Foster Woodford;

School Music, Helen Coy Boucher; Brass and Woodwind instruments, Carol Parkinson. Academic enrollment for 1924-25, 300.

TABOR—Tabor College Conservatory of Music; founded 1857. Partially endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Eunice W. Williams. Dept. Heads: Piano, Organ, School Music, Esther Karolyn Bundy; Violin, Sue Ottile Heynen; Voice, Eunice Williams; Dance, Mary E. Gorrell; Wind Instruments, C. A. Huster. Academic enrollment for 1924-25, 125.

UNIVERSITY PARK—Dept. of Music, John Fletcher College, founded 1905. Endowed; not conducted for profit; regular dept. of the College; recognized by State Board of Education. Director of Music, H. J. Cozine. Dept. heads: Piano, Gertrude Hill; Violin, Audrey Johnston; Voice, School Music, H. J. Cozine; Theory and Composition, Maylon Johnston.

WATERLOO—Ross Conservatory of Music; founded at Guthrie, Okla., in 1902, removed to Waterloo, 1913. Unendowed; not affiliated with college or university; recognized by Bush Conservatory. Director, Frederic Mills Ross. Dept. heads: Piano, Theory and Composition, Frederic Mills Ross; Violin, Henry Bienke; Voice, Martin Heyde; Dance, Harriette D. Ross; Elocution and Oratory, Florence D. Ross. Academic enrollment for 1924-25, 250.

Kansas

EMPORIA—Dept. of Music, Kansas State Teachers' College; founded 1861. Unendowed; not conducted for profit, recognized by State Board of Education, State University. Director of Music, Frank A. Beach. Dept. Heads: Piano, Ada Baum; Violin, Virgil Person; Voice, Frank A. Beach; Theory and Composition, Adrene Phifer; School Music, Agnes Fay; Dance, Edna McCullaugh; Band and Orchestra, Forrest Buchtel.

LAWRENCE—Dept. of Music of the School of Fine Arts, University of Kansas, founded 1877. Partially supported

by State funds; not conducted for profit; recognized by State Board of Education. Director of Music, D. M. Swarthout. Dept. heads: Piano, C. A. Preyer; Organ, Theory and Composition, C. S. Skilton; Violin, Waldemar Jeltch; School Music, Mabel Barnhart. Academic enrollment for 1924-25, 440 (not including summer school).

LINDSBORG—Dept. of Music, School of Fine Arts, Bethany College, founded 1881. Endowed; not conducted for profit; recognized by State Board of Education and State University. Director of Music, Oscar Austin Lofgren. Dept. heads: Piano, Oscar A. Lofgren; Organ, Theory and Composition, Haggard Brase; Violin, Arthur Uhe; Voice, Thure Jaderborg; School Music, Geneva Smith; Expression, Annie Swensson; Art, Birger Sandzen. Academic enrollment for 1924-25 in School of Fine Arts, 350.

MANHATTAN—Dept. of Music, Kansas State Agricultural College, founded 1863. Operated as regular department of State University (fees paid for private lessons); not conducted for profit; recognized by State Board of Education. Director of Music, Harold P. Wheeler; Dept. heads: Piano, E. H. Smith; Violin, H. K. Lamont; Voice, Wm. Lindquist; Theory and Composition, R. B. Gordon; School Music, Ruth Hartman; Orchestral Training, H. P. Wheeler. Enrollment for 1924-25, 525.

NEWTON—Dept. of Music, Bethel College, founded 1887. Partially endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Association of Secondary Schools. Director of Music, Prof. A. D. Schmutz. Dept. heads: Piano, Organ, Prof. Schmutz; Violin, Duff Middleton; Voice, John Thut. Enrollment for 1924-25, 97.

OTTAWA—Ottawa University Conservatory, founded 1866. Endowed; department of the University; recognized by State Board of Education and State University. Dean of Music, Paul R. Utt. Dept. heads: Piano, Organ, Mrs. Paul R. Utt; Violin, Miss Carolina Schmidt; Voice, Paul R. Utt; Theory and Composition, Paul Goodman; School Music, Mrs. Georgette Herr White.

STERLING—Dept. of Music, Sterling College, founded 1887. Endowed; not conducted for profit; recognized by State Board of Education; State University, The Association of American Colleges. Director of Music, Milton Rehg. Dept. heads: Piano, Theory and Composition, Miss Sibyl Nichols; Violin, J. H. Hinshaw; Voice, Milton Rehg; School Music, Mrs. L. F. Baldwin.

TOPEKA—Dept. of Music, Washburn College, founded 1882. Endowed; not conducted for profit; recognized by State Board of Education, State University, and all approved colleges and universities. Director of Music, Henry V. Stearns. Dept. instructors: Piano, Frank S. Kenyon, Melvin Eness, Eleanor Allen; Organ, Henry V. Stearns, Eleanor Allen; Violin, Frank Kolbaba; Voice, Irma J. Lewis, Earl Kardux; Theory and Composition, Henry V. Stearns, Melvin Eness. Enrollment for 1924-25, 379.

WICHITA—Fairmount College Conservatory, founded 1898. Endowed; department of the college; not conducted for profit; accredited by State University. Dept. heads: Piano, Organ, Theory and Composition, Reno B. Myers; Violin, Mrs. Minnie Nixon Nash; Voice, School Music, Frank A. Power; Dance, Mrs. Helen Way Grimes. Expression and Dramatic Art also offered. Enrollment for 1924-25, 280.

Kentucky

BEREA—Dept. of Music, Berea College; founded 1856. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Ralph Rigby. Dept. Heads: Piano, Gladys Jameson; Organ, Mary Hart; Violin, Mrs. R. G. Hutchins; Voice, Ralph Rigby; Theory and Composition, School Music, Miss Slaughter.

BOWLING GREEN—Dept. of Music, Western Kentucky State Teachers' College, founded 1908. Endowed; not conducted for profit; recognized by National Education Association; Kentucky Education Association, and State University. Director of Music, Franz J. Strahm. Piano, Organ, Violin, Theory and Composition, Orchestra, Chorus, Franz J. Strahm; Voice, History of Music, Sight Singing, Methods, Theory and Composi-

tion, Lenore Wilson; School Music, Mrs. Nell G. Travelstead. Enrollment for 1924-25, 180.

LEXINGTON—Lexington College of Music, founded 1906. Unendowed; not affiliated with a college or university. Director, Anna Chandler Goff. Dept. heads: Piano, Anna Chandler Goff; Violin, Mamie M. Miller; Voice, School Music, Glenn Crowder Slabtes; Portrait Painting, Drawing, Sudduth Goff. Enrollment for 1924-25, 150.

LOUISVILLE—Louisville Conservatory of Music, founded 1915. Unendowed; not affiliated with college or university. Accredited by Boards of Education in all states having music school requirements. Director, Frederic A. Cowles. Dept. instructors: Piano, John Rebarer, Corneille Overstreet; Organ, W. Lawrence Cook; Violin, Robt. Parmenter, Chas. Letzler; Voice, R. W. Billin, Cara Sapin; Theory and Composition, Arthur W. Mason, Frank Harmon; School Music, Helen McBride, J. W. Fay, Selma Kranz; Dramatic Art, Floyd Crutchfield. Enrollment for 1924-25, 1,800.

Louisiana

NEW ORLEANS—Newcomb School of Music of Newcomb College, Tulane University, founded 1909. Not conducted for profit; recognized by State Board of Education, State University, Carnegie Foundation, Juilliard Foundation. Director of Music, Leon R. Maxwell. Dept. heads: Piano, Composition, Giuseppe Ferrata; Violin, René Salomon; Voice, Counterpoint, Leon R. Maxwell; Harmony, Walter Goldstein; School Music, Winifred Arthur-Stephens. Enrollment for 1924-25, 200.

New Orleans Conservatory of Music and Dramatic Art, Inc.; founded 1919. Unendowed; not conducted for profit; recognized by State Board of Education. Director of Music, Ernest E. Schuyten. Academic enrollment for 1924-25, 100.

Maine

ORONO—Dept. of Music, University of Maine. Director, Adelbert Wells Sprague. Music, theoretic and esthetic, is offered as a part of the university curriculum. No applied music is taught.

Maryland

BALTIMORE—Peabody Conservatory of Music; founded 1868. Endowed; not conducted for profit; recognized by State Board of Education, State University and all standardizing agencies. Director of Music, Harold Randolph. No Dept. Heads; full professors, associates and assistants. Academic enrollment for 1924-25, 2,629.

FREDERICK—Dept. of Music, Hood College, founded 1839. Endowed; recognized by State Board of Education. Director of Music, Henry T. Wade. Dept. Instructors: Piano, Henry T. Wade, Gladys E. Warren, Jessie H. Newgeon; Organ, Henry T. Wade; Violin, Mrs. Cornelia Bjorlee; Voice, Edgar T. Paul, Mary H. Filler; Theory and Composition, Mr. Wade, Miss Filler, Miss Newgeon; School Music, G. Ethel McNutt; Dance, Ruth Perry. Academic enrollment for 1924-25, 147.

Massachusetts

BOSTON—New England Conservatory of Music, founded 1867. Partially endowed; not affiliated with a college or university; not conducted for profit; recognized by State Board of Education. Principal teachers; Piano, F. Motte-Lacroix, Antoinette Szumowska, Alfred DeVoto; Organ, Henry M. Dunham, Wallace Goodrich, Homer Humphrey, Raymond Robinson; Violin, Richard Burgin, Harrison Keller, Eugene Gruenberg, Timothée Adamowski; Voice, Charles Bennett, Clarence B. Shirley, William L. Whitney, F. Morse Wemple; Theory and Composition, Frederick S. Converse, Stuart Mason, Warren Storey Smith; School Music, Francis Findlay; Dance, Mme. Betti Muschietto; Dramatic Dept., Clayton D. Gilbert. Enrollment for 1924-25, 3,374.

LOWELL—Music Supervisors Training Dept., State Normal School (only one of ten Normal Schools of the state authorized to conduct course for training of Music Supervisors). Supported by the State. Director of Dept. and instructor in School Music, Theory and Composition, Inez Field Damon. Music Supervision, Harmony, Form and Analysis, Music History and Appreciation also offered.

WELLESLEY—Dept. of Music, Wellesley College, founded 1875. Generally recognized and accredited as regular department of Class A college. Director of Music, H. C. MacDougall. Dept. heads: Piano, Clarence G. Hamilton; Organ, Theory and Composition, H. C. MacDougall; Violin, Albert T. Foster; Voice, Edith Bullard.

Michigan

ANN ARBOR—University School of Music, founded 1892. Unendowed; affiliated with University of Michigan; not conducted for profit; recognized by State Board of Education and all standardizing agencies. Director, Earl V. Moore. Dept. heads: Piano, Albert Lockwood; Organ, Palmer Christian; Violin, Samuel P. Lockwood; Violoncello and Ensemble, Ora Larthard; Voice, Theodore Harrison; Theory and Composition, Otto J. Stahl; School Music, Joseph E. Maddy; Band Instruments, Wilfred Wilson. Enrollment for 1924-25, 635.

HOLLAND—Hope College School of Music, founded 1900. Unendowed; affiliated with College; not conducted for profit; recognized by State Board of Education. Director, J. B. Nykerk. Dept. heads: Organ, Georg Dok; Violin, Harvey Fairbanks; Voice, Mrs. W. J. Fenton; Piano, Theory and Composition, Oscar Cress. Enrollment for 1924-25, 120.

HILLSDALE—Dept. of Music, Hillsdale College, founded 1855. Endowed; regular department of college; recognized by State Board of Education, State University. Director of Music, Eleanor M. Kelly. Dept. instructors: Piano, Prof. Edw. Shafer, May F. Fleming, Marion Johnson, Hazel Underwood, Prof. M. E. Chase; Organ, Marion Johnson, Prof. Chase; Violin, Florence Wellden; Voice, Prof. G. B. Dana, Norma Parkhurst; Theory and Composition, Eleanor M. Kelly, Prof. Schafer, M. F. Fleming, H. Underwood; School Music, Eleanor M. Kelly; Dance, Ruth Luther, Mrs. J. Schruerer.

MT. PLEASANT—Dept. of Music, State Teachers College. Accredited by State Board of Education, State University. Director of Music, Harold Powers. Dept. heads: Piano, Organ, Robt. T.

Benford; Voice, J. Harold Powers; Theory and Composition, Sara Sisson; School Music, Myrle E. Gow. Enrollment in 1924-25, 140.

Minnesota

MINNEAPOLIS—Dept. of Music, University of Minnesota, founded 1903. Recognized by State Board of Education. Director of Music, Carlyle Scott. Dept. instructors: Piano, Donald Ferguson, Wm. Lindsay, Clyde Stephens, Gertrude Reeves, Blanche Kendall; Organ, George Fairclough; Violin, Karl Scheurer; Voice, Earle Killeen, Gertrude Hull, Inez Richter; Theory and Composition, Carlyle Scott, Donald Ferguson; School Music, Thaddeus Giddings; Ensemble and Orchestra, Abe Pepinsky; Band, Michael Jalma; Chorus, Earle Killeen.

MacPhail School of Music. Unendowed; affiliated with Hamline University; recognized by State Board of Education. Director, William MacPhail.

MOORHEAD—Dept. of Music, State Teachers College, founded 1887. Dept. of the college; not conducted for profit; accredited by State Board of Education and State University. Director of Music, Daniel S. Preston. Dept. heads: Violin, Voice, Daniel S. Preston; Theory and Composition, School Music, Florence Bullard; Dance, Flora Frick.

NORTHFIELD—St. Olaf College School of Music; founded 1874. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, F. Melius Christiansen. Dept. Heads: Piano, Comfort Hinderlie; Organ, Gladys Grindeland; Violin, F. Melius Christiansen; Voice, Adolph Engstrom; Theory and Composition, J. Arnt Bergh; School Music, Oscar Overby.

ST. PAUL—Macalester College Conservatory of Music, founded 1895. Department of the college; not conducted for profit; recognized by State Board of Education and State University. Director of Music, Harry Phillips. Dept. heads: Piano, Organ, George H. Fairclough; Violin, George Klass; Voice, Harry Phillips; Theory and Composition, Carl A. Jensen; School Music, Mathilda Heck. Enrollment for 1924-25, 200.

Mississippi

MERIDIAN—Dept. of Music, Mississippi Agricultural and Mechanical College; founded 1878. Director, Henry E. Wamsley.

Missouri

COLUMBIA—Dept. of Music, School of Fine Arts, University of Missouri. Supported by the State; not conducted for profit; accredited by State Board of Education and all standard schools and colleges of the country. Dean, James T. Quarles. Dept. heads: Piano, Prof. E. A. MacLeod; Voice, Prof. Herbert Wall; School Music, Prof. James T. Sleeper.

Christian College Conservatory of Music, founded 1851. Unendowed; recognized by State Board of Education, State University. Director of Music, Henry H. Loudenback. Dept. heads: Piano, Organ, Theory and Composition, Henry H. Loudenback; Violin, to be elected; Voice, Mrs. Anna Froman; School Music, Mrs. Tyra M. Green. Enrollment for 1924-25, 300.

Dept. of Music, Stephens College; founded 1833. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Association of Colleges. Director of Music, Basil D. Gauntlett. Dept. Heads: Piano, Theory and Composition, Basil D. Gauntlett; Organ, Loivia Noel; Violin, Valborg Leland; Voice, Ernest L. Cox; School Music, Katherine Farrah; Dance, Marguerite Judd; Band Instruments, F. R. Antoine.

KANSAS CITY—Horner Institute, founded 1914. Unendowed; not affiliated with college or university; recognized by State Board of Education. Pres., Chas. F. Horner; Director of Music, Earl Rosenberg. Dept. instructors: Piano, Harold Logan, Anna St. John; Organ, Powell Weaver, Susie G. Bush; Violin, Forrest Schulz; Voice, Earl Rosenberg, Arch Bailey, Stanley Deacon; Theory and Composition, School Music, Regina G. Hall; Dance, Lenore Johnson, Alreta Payne; School of Expression, Albert H. Johnstone; School of Language, Mario Barra. Enrollment for 1924-25, 2,217.

Kansas City Conservatory of Music;

founded 1907. Supported by public subscription; not conducted for profit; recognized by State Board of Education. Pres. and Director of Music, J. A. Cowan. Dept. Heads: Piano, John Thompson; Organ, Bertha Hornaday; Violin, Theory and Composition, Willem Harmans; Voice, Henry Gorrell; Dance, Martha Flaugh. Academic enrollment for 1924-25, 1859.

KIRKSVILLE—State Teachers College School of Music, founded 1905. Department of the college. Director of Music, J. L. Biggerstaff. Dept. heads: Violin, Johannes Goetze; Voice, School Music, R. E. Valentine; Piano, J. L. Biggerstaff. Enrollment for 1924-25, 250.

MEXICO—Hardin Conservatory of Music, founded 1873. Endowed; department of Hardin College; affiliated with University; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Secondary Schools. Director of Music, Arnold E. Guerne. Dept. heads: Piano, A. E. Guerne; Organ, Laura L. Lynott; Violin, Theory and Composition, Martha Pilcher; Voice, Gertrude Northrup; School Music, Musical Appreciation, Helen A. Jones; History of Music, Elizabeth Coots. Enrollment for 1924-25, 291.

ST. CHARLES—Dept. of Music, Lindenwood College; founded 1827. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n. of Colleges and Secondary Schools, Missouri College Union. Director of Music, John Thomas. Dept. heads: Piano, John Thomas; Organ, Edna Treat; Violin, Gertrude Isidor; Voice, Francis Oldfield; Theory and Composition, Misses Treat and Isidor; School Music, Miss Frances B. Criswell; Dance, Barbara Eschbach; Teacher Training, A. E. Odenweller.

SPRINGFIELD—Drury Conservatory of Music, founded 1873. Endowed; department of college; not conducted for profit; recognized by State Board of Education, State University, Missouri College Union, North Central Ass'n of Colleges and Secondary Schools, American Ass'n of University Women, Ass'n of American Universities, Carnegie Foundation. Director of Music, T. Stanley

Skinner. Dept. heads: Piano, John Austin Holland; Organ, Theory and Composition, T. Stanley Skinner; Violin, Fred Heim; Voice, Mrs. Mary Choisel; School Music, Mrs. Ruth McCoy. Academic enrollment for 1924-25, 400.

Dept. of Music, Southwest Missouri State Teachers College. Supported by State; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Secondary Schools. Dept. heads: Piano, Organ, Mrs. C. P. Kinsey; Violin, Sydney F. Meyers; Voice, Mrs. Agnes Dade Cowan; Theory and Composition, School Music, C. P. Kinsey; Dance, Mrs. A. W. Briggs; Wind Instruments, Turner Sappington.

Montana

HELENA—School of Music, Intermountain College. Department of the college; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Fred W. Kelser. Dept. heads: Piano, Organ, Gerald Greeley; Voice, Theory and Composition, Fred W. Kelser. Academic enrollment for 1924-25, 75.

Nebraska

CRETE—Doane College School of Music, founded 1872. Endowed; regular department of the college; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Charles V. Kettering. Dept. heads: Piano, Theory and Composition, Mrs. J. L. Carlson; Organ, Mabel R. McNary; Violin, Fred Cardin; Voice, Charles V. Kettering; School Music, position to be filled. Academic enrollment for 1924-25, 90.

FREMONT — Dept. of Music, Midland College. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges. Director of Music, Forrest L. Shoemaker. Dept. heads: Piano, Organ, F. L. Shoemaker; Violin, Ida Johnson; Voice, T. Amos Jones; Theory and Composition, Mayme D. Shoemaker; School Music, Hugh T. Rangeler; Expression, Mrs. Carl Hawkins; Band Instruments, Carl Hawkinson.

LINCOLN—The University School of Music, founded 1894. Unendowed; not affiliated with a college or university; recognized by State Board of Education, State University, and accredited by approved Conservatories throughout the country. Courses offered in Piano, Organ; Violin, Voice, Theory and Composition, School Music, and Dramatic Art. No Dept. heads. Academic enrollment for 1924-25, 1250.

UNIVERSITY PLACE—School of Music, Nebraska Wesleyan University; founded 1887. Unendowed; department of the University; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Secondary Schools. Director of Music, Albert Sievers. Dept. heads: Piano, Albert Sievers; Organ, Eudora M. Esterbrook; Voice, Parvin Witte; Theory and Composition, Clara U. Mills; School Music, Mary Cruson; Band, Albert Compston; Violin, Orchestra, August Molzer. Academic enrollment for 1924-25, 240.

New Hampshire

HANOVER—Dept. of Music, Dartmouth College. Not conducted for profit; recognized by all standardizing agencies. Director of Music, Leonard B. McWhoode.

PLYMOUTH—Dept. of Music, Plymouth Normal School. Supported by the State; recognized by State Board of Education and State University. Director of Music, Mrs. Florence Schroeder. Courses offered in Theory and Composition, School Music, Music Appreciation. Academic enrollment for 1924-25, 270.

New Jersey

TRENTON—Trenton Conservatory of Music, founded 1920. Unendowed; private enterprise; affiliated with no other institution. Director of Music, Wm. J. O'Toole. Dept. heads: Piano, Wm. J. O'Toole; Violin, Gustav Hagedorn; Voice, Edmund A. John; Theory and Composition, Mr. O'Toole and Mr. Hagedorn; Dance, Elizabeth West; Band, Benedict Napoliello. Academic enrollment for 1924-25, 100.

New Mexico

ALBUQUERQUE—Dept. of Music, University of New Mexico. Unendowed; department of State University; not conducted for profit; recognized by State Board of Education, North Central Ass'n of Colleges. Director of Music, John Lukken. Dept. heads: Piano, Louise M. Nichols; Organ, Theory and Composition, Mrs. L. B. Thompson; Voice, School Music, John Lukken.

STATE COLLEGE, LAS CRUCES—Dept. of Music, State College. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, Adelaide Dampiere. Dept. heads: Piano, School Music, Flossie J. Robbins; Orchestra, Alvin Taylor; Violin, Band, Harry Alden; Voice, Theory and Composition, Adelaide Dampiere.

New York

ITHACA—Ithaca Conservatory, founded 1892. Recognized by State Board of Regents. Dean, Albert Edmund Brown; Musical Dir., W. Grant Egbert; Dept. Heads: Violin, Cesar Thomson; Piano, Leon Sampaix; Opera, Andreas Dippel; School Music, A. E. Brown; 'Cello, Ernst Mahr; Organ, George Daland; Band, Patrick Conway; Voice, B. R. Lyon; Methods, Evelyn Fletcher-Copp.

NEW YORK—Music Dept., Hunter College, founded 1870. Supported by yearly appropriation from New York City; not conducted for profit; recognized by the Regents of the University of the State of New York. Director of Music, Henry T. Fieck.

Institute of Musical Art, founded 1905. Endowed; affiliated with Teachers College of Columbia University; not conducted for profit; recognized by State Board of Education, State University. Director, Dr. Frank Damrosch. Dept. heads: Piano, Carl Friedberg; Organ, Gaston Dethier; Violin, Franz Kneisel; Voice, to be appointed; Theory and Composition, Percy Goetschius; School Music, George H. Gartlan. Academic enrollment for 1924-25, 1054.

Juilliard Musical Foundation Master School for Advanced Music Students. Director, Dr. Eugene A. Noble; Educational Director, Kenneth M. Bradley.

Courses in Piano, Singing, String Instruments, and Composition.

David Mannes School, founded 1916. Unendowed; accredited by recognized universities. Directors of Music: Mr. and Mrs. David Mannes. No Dept. heads; all departments under the direct supervision of the Directors. Academic enrollment for 1924-25, 400.

The School of Music of New York University; founded 1923. Unendowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Albert Stoessel. Dept. heads: Piano, Theory and Composition, Chas. Haubiel; Organ, Hugh Porter; Violin, Edwin Ideler. Academic enrollment for 1924-25, 200.

Dept. of Music Education, New York University. Dir., Dr. Hollis Dann.

Dept. of Music, Teachers College, Columbia University. Actual instruction in music subjects is carried on at the official institution, The Institute of Musical Art (see above). Music Education and methods of teaching are only subjects offered at Teachers College. Professor of Music Education, Peter W. Dykema.

Virgil Piano Conservatory, founded 1891. Unendowed; private enterprise; not affiliated with college or university. Director, Mrs. A. M. Virgil. Courses offered in Piano, Theory and Composition, Ear Training, Sight Reading. Academic enrollment for 1924-25, 150.

POUGHKEEPSIE—Dept. of Music, Vassar College; founded 1860. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Geo. C. Gow, Mus. D. Dept. heads: Piano, Prof. Kate S. Chittenden; Organ, Prof. E. Harold Geer; Violin, Gladys North; Voice, John W. Nichols; Theory and Composition, Prof. Gow; Music History, Prof. Geo. S. Dickinson; Violoncello, Lillian Littlehales; Harp, Philip Sevasta. Academic enrollment for 1924-25, 300.

ROCHESTER—Eastman School of Music of The University of Rochester, founded 1921. Endowed; department of the University; not operated for profit; recognized by State Board of Education, State University, and all standardizing agencies. Director, Howard H. Hanson. No department heads. Academic enrollment for 1924-25, 1,840.

SYRACUSE—Dept. of Music, College of Fine Arts, Syracuse University; founded 1873. Endowed; not conducted for profit; recognized by State Board of Education, State University, Juilliard Musical Foundation, Presser Musical Foundation, all standardizing agencies. Director of Music, Harold L. Butler. Dept. heads: Piano, Dr. Adolf Frey; Organ, Dr. Geo. A. Parker; Violin, Conrad Becker; Voice, Harold L. Butler; Theory and Composition, Dr. Wm. Berwald; School Music, Zeno Nagel; Art, Jeannette Scott; Art Lectures, Dr. Irene Sargent. Academic enrollment for 1924-25, 875.

UTICA—Utica Conservatory of Music; founded 1889. Recognized by State Board of Education. Directors of Music, Alfred H. Jay, Johannes Magendanz. Dept. Heads: Vocal, Diction, Repertoire, Frank Parker; Piano, Harmony, Counterpoint, Composition, Musical History, Ear Training, Johannes Magendanz; Violin, Orchestration, Conducting, Albert Kuenzlen; Organ, Charles H. H. Sippel; Clarinet, Saxophone, John Rath; Cornet, Brass Instruments, Lincoln Holroyd; Elocution, Physical Culture, Elizabeth M. Illig; French, Paul W. Huguennin.

North Carolina

CHAPEL HILL—Dept. of Music, University of North Carolina; founded 1782. Department of State University, not conducted for profit; recognized by State Board of Education. Director of Music, Paul J. Weaver. Dept. heads: Piano, Voice, Stanley P. Trusselle; Organ, Theory and Composition, Paul J. Weaver; Violin, L. Smith McCorkle.

GREENSBORO—School of Music, North Carolina College for Women; founded 1892. Supported by state funds; not conducted for profit; recognized by State Board of Education, State University, and all standard institutions. Director of Music, Wade R. Brown. Dept. heads: Piano, Wade R. Brown; Organ, Geo. M. Thompson; Voice, Benjamin S. Bates; Violin, Theory and Composition, Henry H. Fuchs; School Music, Grace More.

HIGH POINT—Dept. of Music, High Point College; founded 1924. Meeting State requirements in doing A Grade work but too young as yet to receive

classification. Director of Music, Dan W. Smith. Dept. heads: Piano, Miss Novella McIntire; Voice, Theory and Composition, Dan W. Smith.

LENOIR—Dept. of Music, Davenport College; founded 1855. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, F. W. Kraft. Dept. heads: Piano, Organ, Voice, Theory and Composition, F. W. Kraft; Violin, Miss Constable.

RALEIGH—Dept. of Music, Meredith College; founded 1899. Not conducted for profit; recognized by State Board of Education, State University, Columbia University, Cornell University, Brown University, Simmons College. Director of Music, Dr. Dingley Brown. Dept. Heads: Piano, May Crawford; Organ, Theory and Composition, Dr. Dingley Brown; Violin, Harriett A. Wakeman; Voice, Alice Stitzel; School Music, Mrs. Wilhelmina Bayer Crowell. Academic enrollment for 1924-25, 101.

RED SPRINGS—Dept. of Music, Flora Macdonald College; founded 1894. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Mrs. L. L. Vardell. Dept. heads: Piano, Organ, Marjorie M. Orton; Violin, Theory and Composition, Bartram Robeson; Voice, Mary Foreman; School Music, Mrs. L. L. Vardell; Dance, Louise Bailey.

Ohio

ADA—School of Music, Ohio Northern University. Recognized by State Board of Education, State University. Director of Music, Fred Killeen. Dept. heads: Piano, Organ, Theory and Composition, W. P. Lemale; Violin, Carrie Brevier; Voice, Fred Killeen; School Music, Ellen K. Mowen; Band Instruments, Michael Mazulla.

ATHENS—Ohio University School of Music, founded 1899. Self-supporting; recognized by State Board of Education, Ass'n of American Universities and Colleges. Director of Music, Clarence C. Robinson. Dept. heads: Piano, Mrs. C. C. Robinson; Organ, A. R. Kresge; Violin, Scott Willetts; Voice, Theory and Composition, C. C. Robinson; School

Music, Elizabeth Garber. Academic enrollment for 1924-25, 243.

BEREA—Baldwin Wallace Conservatory of Music. Endowed; affiliated with Baldwin Wallace College; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Albert Riemenschneider. Dept. heads: Piano, Carl G. Schluer; Organ, Albert Riemenschneider; Violin, Nazar Kurkdjie; Voice, John O. Samuel; Theory and Composition, Carleton Bullis; School Music, Stella Fish. Academic enrollment for 1924-25, 170.

BLUFFTON—Bluffton College, School of Music; founded 1900. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Otto Holtkamp. Dept. Heads: Piano, Mrs. H. P. Mann; Organ, Theory and Composition, Otto Holtkamp; Violin, Sidney Hanenstein; Voice, Ruth Krehbiel. Academic enrollment for 1924-25, 150.

FINDLAY—Findlay College School of Music, founded 1883. Unendowed. Director of Music, Christian O. Ulrich. Dept. Heads: Piano, Addison Alspach; Organ, Mrs. C. O. Ulrich; Voice, Theory and Composition, C. O. Ulrich; Violin, Frances C. Chapman; School Music, Haydn Morgan. Academic enrollment for 1924-25, 250.

CINCINNATI—College of Music, founded 1878. Endowed; affiliated with University; not conducted for profit; recognized by State Board of Education, State University. Director, Adolf Hahn. Dept. heads: Piano, Dr. Albino Gorno; Organ, Mrs. Lillian A. Rixford; Violin, Adolf Hahn, Emil Heermann; Voice, Gino Mattioli, Mrs. Mary D. Hahn, Giacinto Gorno; Theory and Composition, Dr. Sidney C. Durst; School Music, Sarah J. Cline. Academic enrollment for 1924-25, 1400.

Cincinnati Conservatory of Music, founded 1876. Recognized by the State Board of Education; affiliated with University of Cincinnati. Dean, Frederic Shailer Evans; President, Miss Bertha Baur; General Manager, Burnet Tut hill. Faculty of over seventy teachers.

CLEVELAND—The Cleveland Institute of Music, founded 1920. Annual mainte-

nance fund from about 300 subscribers; not conducted for profit. Acting Director, Mrs. Franklyn B. Sanders. Dept. heads: Piano, Beryl Rubinstein; Organ, Edwin Arthur Kraft; Violin, Andre de Ribaupierre; Voice, Wm. Quincy Porter, Dalcroze Eurythmics, Gladys Wells.

GRANVILLE—Denison University Conservatory of Music, founded 1894. Department of University; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges, Ohio College Ass'n. Director of Music, Karl H. Eschman. Dept. heads: Piano, Fannie J. Farrar; Organ, E. G. Mead; Violin, Gayle I. Smith; Voice, R. E. Veith and Mary R. Fitch, Associates; Theory and Composition, K. H. Eschman; School Music, Lucille Stockberger; Violoncello, William Wells. Academic enrollment for 1924-25, 250.

OBERLIN—Oberlin Conservatory of Music, founded 1865. Partially endowed; affiliated with the college; not conducted for profit; recognized by State Board of Education, State University. Director, Frank H. Shaw. No dept. heads; full professors, associates, and assistants. Courses offered in Theory, Harmony, History of Music, Piano (including Normal Training Dept. in Children's Work), Voice, Organ, Violin, Violoncello, Harp, Viola and Double Bass, Ensemble Playing, Wind Instruments, Dramatic Expression and Diction, French Diction. Academic enrollment for 1924-25, 418.

OXFORD—Dept. of Music, Oxford College for Women; founded 1830. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Clem A. Towner. Dept. heads: Organ, Mrs. Clem A. Towner; Violin, Edna McDonald; Voice, Ethyl C. Lobban; Piano, Theory and Composition, Clem A. Towner; School Music, Mary Zerfass.

PAINESVILLE—Dept. of Music, Lake Erie College; founded 1859. Endowed; not conducted for profit; recognized by State Board of Education, State University, American Ass'n University Professors, North Central Ass'n of Schools and Colleges, American College Ass'n. Director of Music, Russell Gee. Dept. heads: Piano, Organ, Theory and Com-

position, School Music, Russell Gee; Violin, Sol Marcossen; Voice, Alice M. Cory. Enrollment for 1924-25, 80.

TOLEDO—Toledo Conservatory of Music and Fine Arts, Inc.; founded 1900. Un-endowed; not affiliated with college or university; recognized by State Board of Education. Director, Otto Sturmer. Dept. heads: Piano, Theory and Composition, Otto Sturmer; Organ, Chas. Johnson; Violin, Abram Ruvinsky; Voice, Mary Stockwell Durfee; School Music, Clarence Ball; Dance, Enrica Ransome; Dramatics, Edythe S. Gustason. Academic enrollment for 1924-25, 600.

WARREN—Dana's Musical Institute, founded 1869. Unendowed at present (working for endowment); not affiliated with a college or university; not conducted for profit; recognized by State Board of Education, State University. Director Lynn B. Dana. Department heads: Piano, J. A. Schmitt; Organ, Walter Hirst; Violin, Chas. H. Lowry; Voice, Kathryn Guarnieri; Theory and Composition, Nellie MacGwynne; School Music, Carl Schweig; Woodwind Instruments, J. D. Cook; Brass Instruments, Ross Hickernell. Academic enrollment for 1924-25, 100.

WESTERVILLE—Dept. of Music, Otterbein College; founded 1847. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges, Ohio College Ass'n, The Ass'n of American Colleges, Colleges of the Ass'n of American Universities. Director of Music, Glenn Grant Grabill. Dept. heads: Piano, Lula M. Baker, Helen Vance; Organ, Theory and Composition, G. G. Grabill; Violin, Mabel D. Hopkins; Voice, A. R. Spessard; School Music, Mabel C. Starkey; Stringed Instruments, Hazel Barngrover; Acoustics, James H. McCloy. Academic enrollment for 1924-25, 148.

WOOSTER—Wooster College Conservatory of Music, founded 1882. Endowed; department of the College; not conducted for profit; recognized by State Board of Education, State University; all colleges of Ohio. Director of Music, Neill O. Rowe. No dept. heads. Courses offered in Piano, Organ, Violin, Theory and Composition, Music History. Academic enrollment for 1924-25, 225.

Oklahoma

ENID—Dept. of Music, College of Fine Arts, Phillips University; founded 1907. Not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Universities. Dean of Music, vacancy to be filled. Dept. heads: Piano, Chas. D. Hahn; Organ, Theory and Composition, School Music, Marie Crosby; Violin, Rein Dyksterhuis; Voice, Thomas Reid. Academic enrollment for 1924-25, 200.

STILLWATER—Dept. of Music, Oklahoma A. & M. College; founded 1892. Unendowed; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Universities. Director of Music, Bohumil Makovsky. Dept. heads: Piano, Organ, Daniel L. Huffman; Violin, Frank Hladky; Voice, John W. Brigham; Theory and Composition, Carl Amt; School Music, Mabel Foster.

Oregon

CERVALLIS—Oregon Agricultural College, Conservatory of Music; founded 1905. Unendowed; not organized for profit; recognized by State Board of Education, State University. Director of Music, Paul Petri. Dept. Heads: Piano, Theory and Composition, Lillian Jeffreys; Organ, Byron D. Arnold; Violin, M. MacManns; Voice, Paul Petri; School Music, Hulda Harting; Band Instruments, Harry L. Beard.

FOREST GROVE—Pacific University Conservatory of Music. Unendowed; department of the University; not conducted for profit; recognized by State Board of Education, State University. Director of Music, C. W. Lawrence. Dept. heads: Piano, Theory and Composition, Marian Offhauser, Margaret Keep; Violin, Wm. W. Graham; Voice, C. W. Lawrence; School Music, Mrs. H. L. Hopkins. Academic enrollment for 1924-25, 95.

PORLTAND—Ellison-White Conservatory, founded 1918. Endowed; not conducted for profit; recognized by State Board of Education, State University, Oregon Music Teachers' Ass'n. Director, David

Campbell. Dept. heads: Piano, David Campbell; Violin, Mrs. Susie F. Pipes; Voice, H. Goodell Boucher; Organ, Theory and Composition, Mrs. Edna W. Chittick; Woodwind Instruments and Orchestra, Jacques Gershkowitch; Speech Art, Elizabeth Woodbury; Stagecraft, Doris Smith; Cello, Ferdinand Konrad; Dunning System, Rita Enrich; Musical Kindergarten, Francis Mulkey. Academic enrollment for 1924-25, 420.

Pennsylvania

BETHLEHEM—Bethlehem Conservatory of Music, founded 1909. Unendowed; not affiliated with a college or university. Credits accredited by N. Y. Institute of Musical Art, Eastman School, Oberlin, Curtis Institute, etc. Director of Music, David G. Samuels. Dept. heads: Piano, Organ, Theory and Composition, D. G. Samuels; Voice, School Music, no dept. head, several instructors. Academic enrollment for 1924-25, about 225.

ELIZABETHTOWN—Dept. of Music, Elizabethtown College; founded 1909. Unendowed; not conducted for profit; recognized by State Board of Education, State University, Columbia University, and other leading colleges and universities. Director of Music, E. G. Meyer. Dept. heads: Piano, Theory and Composition, A. Gertrude Royer Meyer; Violin, Carroll Royer; Voice, Public School Music, E. G. Meyer; Harmony, History of Music, Chorus, also offered. Academic enrollment for 1924-25, 70.

GROVE CITY—Grove City Conservatory of Music, founded 1876. Endowed; Department of Grove City College; not conducted for profit; recognized by State Board of Education, State University, Ass'n of Colleges of Middle States and Md. Director of Music, Dr. H. Poehlmann. Dept. heads: Piano, Organ, Theory and Composition, Prof. G. Mehner (Intermediate Dept., Mrs. H. Carlson); Violin, Viola, Miss E. Reynolds; Voice, School Music, Teachers-Seminar, History, Chorus, Orchestra, Dr. H. Poehlmann.

HARRISBURG—The Froehlich School of Music, founded 1906. Private enterprise. Director, Mrs. M. Pfuhl Froehlich.

LEWISBURG—Bucknell University School of Music, founded 1853. Supported through University endowment; not conducted for profit; recognized by State Board of Education by examination. Director of Music, Paul Stoltz. Dept. heads: Piano, I. Norris, Organ, Janet Mench; Violin, Charlotte G. Armstrong; Voice, Theory and Composition, Paul Stoltz; School Music, Anna Pines. Academic enrollment for 1924-25, 121.

MEADVILLE—Pennsylvania College of Music. Founded 1887. Not affiliated with college or university. Director of Music, Lee Hess Barnes. Dept. heads: Piano, Mary Thorpe Graham, Jessie A. McGill; Violin, Major D. Olmes; Voice, Lee Hess Barnes; Theory and Composition, Jessie A. McGill; Dance, Elma D. Miller. Academic enrollment for 1924-25, 250.

PHILADELPHIA—The Curtis Institute of Music, founded 1924. Endowed; not operated for profit; recognized by State Board of Education, State University. Executive Director, William E. Walter. Dept. heads: Piano, Josef Hofmann; Violin, Carl Flesch; Voice, Marcella Sembrich; Theory and Composition, George A. Wedge and Rosario Scalero; Orchestra Training, Leopold Stokowski. Academic enrollment for 1924-25, 203.

Leschetizky Piano School, founded 1903. Unendowed; not affiliated with a college or university; recognized by Philadelphia Music Teachers' Ass'n. Director, Harold Nason. Dept. heads: Piano, Organ, Theory and Composition, Harold Nason; Voice, W. Warren Shaw. Modern languages also offered. Academic enrollment for 1924-25, 100.

Zeckwer-Hahn Philadelphia Musical Academy, founded 1870. Unendowed; private enterprise. Pres., Fred E. Hahn; Managing Director, Charlton L. Murphy. No dept. heads; several instructors in each department. Courses offered in Piano, Organ, Violin, Voice, Theory and Composition, School Music, Cello. Academic enrollment for 1924-25, 1603.

PITTSBURGH—Pittsburgh Musical Institute, Inc.; founded 1915. Unendowed; affiliated with the University of Pittsburgh. Directors, William H. Oetting,

Charles N. Boyd, Dallmeyer Russell. Courses offered in Piano, Organ, Violin, Voice, Theory and Composition, Expression. Total enrollment for 1924-25, 2003 (about 10% of this number candidates for graduation).

Dept. of Music, Carnegie Institute of Technology; founded 1900. Endowed; not conducted for profit; recognized by State Board of Education, State University. Dept. Heads: Piano, Professor Selmar Janson; Organ, Caspar P. Koch; Violin, Karl A. Malcherek; Voice, Jean D. Seaman; Theory and Composition, J. Vick O'Brien; School Music, Susan Canfield and Hulda Kenley; Dance, Theodore Viehman.

SELINSGROVE—Dept. of Music, Susquehanna University. Endowed. Director of Music, E. Edwin Sheldon. Dept. heads: Organ, P. M. Linebaugh; Violin, M. Vera La Quay; Voice, A. R. Koch; Piano, Theory and Composition, School Music, E. Edwin Sheldon.

WEST CHESTER—Dept. of Music, State Normal School; founded 1871. Supported by State funds; not conducted for profit, recognized by State Board of Education. Director of Music, C. Edward Hausknecht. Piano, separate teachers; Violin, Edward Zimmer; Voice, separate teachers; Theory and Composition, Florence Lee; School Music, separate teachers; Dance, Alice Schriver.

South Carolina

ANDERSON—Dept. of Music, Anderson College; founded 1912. Unendowed; not conducted for profit (owned by Baptist State Convention); recognized by State Board of Education. Director of Music, Grace L. Cronkhite. Dept. heads: Piano, Organ, Theory and Composition, Grace L. Cronkhite; Violin, Edith Hall; Voice, School Music, Josephine Richey; Dalcroze Eurythmics, Hattie Fay. Academic enrollment for 1924-25, 189.

COLUMBIA—Dept. of Music, Columbia College; founded 1854. Unendowed; not conducted for profit; recognized by State Board of Education, State University, Southern Methodist Ass'n of Colleges. Director of Music, Walter Golz. Dept. heads: Piano, Organ, Theory and Composition, Walter Golz; Violin, Mrs.

Felice D'Horvath; Voice, Mary Chreitzberg.

Dept. of Music, University of South Carolina; founded 1806. Unendowed; department of State University; recognized by State Board of Education and all music schools in the State; not operated for profit. Director of Music, Maurice J. Matteson. Dept. heads: Piano, Mrs. Maurice Matteson; Voice, Theory and Composition, School Music, Maurice Matteson. Academic enrollment for 1924-25, 120.

GAFFNEY—School of Music, Limestone College; founded 1845. Endowed; recognized by State Board of Education and State University. Director of Music, Frank L. Eyer. Dept. heads: Piano, Organ, Theory and Composition, F. L. Eyer; Violin, Evah Blythe; Voice, School Music, Mrs. Florence Collins; Dance, Celeste Wickliffe; Harmony and History of Music also offered.

SPARTANBURG—Converse College School of Music, founded 1893. Endowed; affiliated with Converse College; not conducted for profit; recognized by State Board of Education, State University, Southern Ass'n of Colleges and Secondary Schools. Dean of Music, Wm. C. Mayfarth. No dept. heads—full professors, associates and assistants.

South Dakota

HURON—Huron College School of Music, founded 1883. Endowed; department of the College; not conducted for profit; recognized by State Board of Education, State University, Ass'n of American Colleges, North Central Ass'n of Schools and Colleges. Director of Music, Herbert M. Bailey. Dept. heads: Piano, Organ, Theory and Composition, Frank J. Jewett; Violin, School Music, Pauline Schmitt; Voice, Herbert M. Bailey; Dance, Dramatic Art, Margaret Robb. Academic enrollment for 1924-25, 250.

SIOUX FALLS—Dept. of Music, Augustana College and Normal School; founded 1860. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Carl R. Youngdahl. Dept. heads: Piano, Alette Jahren; Organ, The-

ory and Composition, Carl R. Youngdahl; Violin, Marie Toohey; Voice, Diana Berg; School Music, Ida Berdahl; Cello, Frances Moore.

VERMILLION—College of Music, University of South Dakota; founded 1882. State supported; not conducted for profit; department of the State University. Director of Music, W. W. Colton. Dept. heads: Piano, Organ, Howard R. Bostian; Violin, W. R. Colton; Voice, Alvin L. Wilson; Theory and Composition, Marjorie E. Dudley; School Music, Florence Claus; Wind Instruments, Arthur T. Ireland.

YANKTON—Dept. of Music, Yankton College; founded 1881. Unendowed; not operated for profit; recognized by State Board of Education, North Central Ass'n of Schools and Colleges. Director of Music, L. N. Dailey. Dept. heads: Piano, L. N. Dailey; Organ, Anne E. Tennent; Violin, Wm. O. Just; Voice, Florence Babcock; Theory and Composition, Frances McLeod; School Music, Alice Van Ostrand.

Tennessee

ATHENS—Dept. of Music, College of Liberal Arts, Tennessee Wesleyan; founded 1866. Endowed; not operated for profit; recognized by Ass'n of Colleges of America, Tennessee Ass'n of Colleges, Methodist Educational Ass'n. Dept. heads: Piano, Frances C. Moffitt; Violin, Adelaide Craig; Voice, School Music, Georgia B. Robb.

CHATTANOOGA—Cadek Conservatory of Music, founded 1904. Unendowed; private enterprise. Director, Joseph O. Cadek. Dept. heads: Piano, Theory and Composition, Ray Lamont Smith; Violin, J. O. Cadek; Organ, Voice, Blinn Owen; School Music, Edna Tonkin; Dance, Mrs. Marsh-Manson. Academic enrollment for 1924-25, 300.

CLEVELAND—Dept. of Music, Centenary College; founded 1884. Unendowed; not conducted for profit. Accredited by Ass'n of Colleges and High Schools of the Southern States; member of Ass'n of Colleges of Tennessee, also American Ass'n of Junior Colleges. Director of Music, Thos. B. Kemp. Dept. heads: Piano, Organ, Theory and Composition,

Thos B. Kemp; Violin, Sara Adams; Voice, Mrs. Martha Richards.

HARROGATE—Dept. of Music, Lincoln Memorial University, founded 1897. Supported by special gifts; not conducted for profit; recognized by State Board of Education, State University; recognized Eastern Colleges and approved conservatories. Director of Music, J. W. Denny. Dept. heads: Piano, Bessie Smith; Violin, Voice, Theory and Composition, School Music, J. W. Denny.

JACKSON—Dept. of Music, Union University, founded 1842. Endowed; not conducted for profit; recognized by State Board of Education, State University, Tennessee College Association, Southern Association of Schools and Colleges. Director of Music, Mrs. A. W. Prince. Dept. heads: Piano, Organ, Theory and Composition, Harmony, History of Music, Mrs. A. W. Prince; Violin, Raymond Guyon; Voice, Mrs. E. E. Taliaferro.

LEBANON—Dept. of Music, Cumberland University, founded 1842. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, W. H. A. Moore. Dept. heads: Piano, Organ, Theory and Composition, W. H. A. Moore; Violin, Sara Hill Richardson; Voice, School Music, Carl C. Theman; Public Speaking, Sara Fakes.

MARYVILLE—Dept. of Music, Maryville College, founded 1819. Endowed; not conducted for profit; recognized by State Board of Education, State University, Association of Colleges and Secondary Schools of the Southern States. Director of Music, Laura B. Hale. Dept. heads: Piano, Theory and Composition, Musical Appreciation, Miss Hale; Violin, Eva M. Butcher; Voice, Zanna Staater. Academic enrollment for 1924-25, 155.

NASHVILLE—Dept. of Music, Fisk University, founded 1885. Endowed; not conducted for profit; recognized by State Board of Education, State University, Columbia University. Director of Music, Leo C. Holden. Dept. heads: Organ, Alice M. Grass; Violin, Harvey Waugh; Voice, Grace M. Cox; Theory and Composition, Mrs. P. F. Laubenstein; Piano, Leo C. Holden; School Music, Elizabeth Waugh. Academic enrollment for 1924-25, 179.

Dept. of Music, George Peabody College for Teachers (Graduate School), founded 1875. Endowed; not conducted for profit; recognized by State Board of Education, State University, and all college standardizing agencies. Director of Music, D. R. Gebhart. Dept. Heads: Piano, Mrs. D. R. Gebhart; Violin, L. C. Austin; Voice, D. R. Gebhart; Theory and Composition, School Music, E. J. Gatwood; Dance, Miss Collins. Academic enrollment for 1924-25, 500 (including summer session).

Texas

ABILENE—Dept. of Music, Abilene Christian College, founded 1906. Unendowed; recognized by State Board of Education, State University. Director of Music, Miss Pat Malone. Dept. heads: Violin, D. O. Wiley; Voice, School Music, Myrtle Dunn; Piano, Theory and Composition, Pat Malone.

DALLAS—Dallas Academy of Music, founded 1917. Unendowed; private enterprise. Director of Music, Julius A. Jahn. Dept. heads: Piano, Theory and Composition, Julius A. Jahn; Violin, Walter Romberg; Voice, Henri La Bonte. Academic enrollment for 1924-25, 250.

School of Music, Southern Methodist University, founded 1915. Unendowed; recognized by State Board of Education, State University. Dean of Music, Paul Van Katwijk. Dept. heads: Piano, Dean Van Katwijk; Organ, Mrs. J. H. Cassidy; Violin, Walter J. Fried; Voice, J. A. Sage; Theory and Composition, Harold Hart Todd; School Music, Sadie Cannon; Woodwind, Louis Greenburg; Brass, C. Ford; 'Cello, Wm. L. Peacock. Academic enrollment for 1924-25, 150.

SAN ANTONIO—Dept. of Music, Our Lady of the Lake College, founded 1896. Self-supporting; not operated for profit; recognized by State Board of Education, State University, Southern Association of Colleges, Association of American Colleges, National Council on Education, Southern Association of Women's Colleges, etc. Director of Music, Sister M. Amabilis. Dept. heads: Piano, Theory and Composition, School Music, Sister M. Amabilis; Organ, Voice, Sister M. Henry; Violin, Sister M. Hortensia,

Dance, Miss Hannah Deutschman; 'Cello, Sister Helen Mary. Academic enrollment for 1924-25, 145.

Dept. of Music, Westmoorland College, founded 1894. Endowed; not conducted for profit; recognized by State Board of Education, State University, Southern Association of Colleges. Director of Music, Roy R. Repass. Dept. heads: Piano, Theory and Composition, Roy R. Repass; Violin, Jo Beth Canfield; Voice, Allene Sanders; School Music, Martha Ragsdale; Art, Lillian E. Mickleboro; Expression, Bernice Hardy Duggan. Academic enrollment for 1924-25, 150.

Utah

SALT LAKE CITY—Dept. of Music, University of Utah; founded 1851. Not conducted for profit; dept. of State University; recognized by State Board of Education, American Association of Universities. Director of Music, Thomas Giles. Dept. heads: School Music, Jessie Perry; Dance, Georgia B. Johnson; Piano, Theory and Composition, Thos. Giles.

Vermont

BURLINGTON—Dept. of Music, University of Vermont; founded 1791. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, Howard G. Bennett.

Virginia

ABINGDON—Dept. of Music, Martha Washington College. Unendowed. Recognized by State Board of Education, State University, American Association of Junior Colleges and M. E. Church South Board of Education. Director of Music, George Hudson Moore. Dept. heads: Piano, Organ, George Hudson Moore; Voice, Clara Bancroft; Violin, Theory and Composition, May Louise Stanley. Academic enrollment for 1924-25, 63.

BRIDGEWATER—Dept. of Music, Bridgewater College; founded 1832. Unendowed. Not conducted for profit; recognized by State Board of Education, State University, Virginia State Teach-

ers' Association. Director of Music, Nelson T. Huffman.

DANVILLE—Dept. of Music, Averett College (Junior); founded 1859. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Ernest P. Hawthorne. Dept. heads: Piano, Theory and Composition, Ernest P. Hawthorne; Violin, Louise Paulsen; Voice, Ruth M. Root.

HOLLINS—School of Music, Hollins College; founded 1842. Unendowed. Not conducted for profit; recognized by State Board of Education, State University, Cornell University, Columbia University. Director of Music, Erich Rath. Dept. heads: Piano, Organ, Erich Rath; Violin, Theory and Composition, W. E. Haesch; Voice, Adelaide Campbell; School Music, Anna McDonald.

NORFOLK—Norfolk Music Institute, founded 1921. Recognized by State Board of Education, State University. Director of Music, John H. Butcher. Dept. heads: Piano, Organ, Christian Thompson; Violin, School Music, John H. Butcher; Voice, Eva Campbell Ogletree; Theory and Composition, Reed Instruments, Chas. Scher. Academic enrollment for 1924-25, 260.

RICHMOND—Richmond Conservatory of Music; founded 1908. Unendowed; recognized by State Board of Education, approved Southern colleges. Director of Music, Francis E. Cosby. Dept. Heads : Piano, Francis E. Crosby; Violin, Winston Wilkerson; Voice, Theory and Composition, Edward D. Naff; Expression, Marie Leahy; Art, P. M. Allyn. Academic enrollment for 1924-25, 375.

Washington

PULLMAN—School of Music and Fine Arts, State College of Washington. Recognized by State Board of Education. Director of Music, Herbert Kimbrough. No dept. heads. Courses offered in: Piano, Organ, Violin, Voice, Theory and Composition, School Music, Orchestral instruments. Academic enrollment for 1924-25, about 650.

SEATTLE—Cornish School, founded 1914. Endowed; not conducted for profit; rec-

ognized by State University. Director of Music, Nellie C. Cornish. Dept. heads: Piano, Calvin B. Cady; Violin, Peter Meremblum; Voice, J. J. Jerville; Theory and Composition, Bertha P. Dow; School Music, Laura B. Smith; Dance, Sylvia Tell. Academic enrollment for 1924-25, 750.

Dept. of Music, College of Fine Arts, University of Washington; founded 1861. Unendowed; not conducted for profit; recognized by Board of Education. Director of Music, Dean Irving M. Glen. Dept. heads: Piano, Individual Instructors; Organ, Mrs. Montgomery Lynch; Violin, Mr. Rosen; Voice, Dean Glen; Theory and Composition, Carl Paige Wood; School Music, Frances Dickey; Band and Orchestra Instruments, A. P. Adams.

TACOMA—College of Puget Sound Conservatory of Music, founded 1890. Not conducted for profit; recognized by Board of Education, State University, Northwest Association of Secondary and Higher Schools, American Association of Colleges. Director of Music, Prof. Fred Beidleman. No dept. heads. Academic enrollment for 1924-25, 150.

Wisconsin

MADISON—School of Music, University of Wisconsin. Not conducted for profit; recognized by State Board of Education. Director of Music, Dr. C. H. Mills. No dept. heads. Academic enrollment for 1924-25, 150.

MILTON—School of Music of Milton College, founded 1879. Not conducted for profit; recognized by State University, Wisconsin Music Teachers' Association. Dept. heads: Piano, Theory and Composition, Alberta Crandall; Organ, Mrs. Kathryn Bliss Rogers; Violin, Mrs. Ellen Crandall Place; Voice, Seman Huffman Stringer. Academic enrollment for 1924-25, 153.

MILWAUKEE—Dept. of Music, Milwaukee-Downer College. Endowed; not conducted for profit; recognized by State University, State Board of Education, North Central Association of Colleges

and Secondary Schools, General Education Board, Association of American Colleges, American Association of University Women, American Association of Universities. Director of Music, Miss C. McPheeters. Dept. heads: Piano, Violin, Miss Claudia McPheeters; Organ, Theory and Composition, Mrs. Perry Williams; Voice, Miss Eolia Carpenter.

Marquette University College of Music, founded 1911. Unendowed; not conducted for profit; recognized by State Board of Education, State University. Dean of Music, Liborius Semmann. Dept. heads: Piano, Theory and Composition, Dean Semmann; Violin, Prof. Herman Zeitz; Voice, Prof. William Wegener; School Music, Lillian Watts; Folk Dance, Frances Baker.

Wisconsin Conservatory of Music, founded 1899. Unendowed; recognized by State Board of Education. Director of Music, Wm. Boeppler. Dept. heads: Piano, Voice, Wm. Boeppler; Organ, Dr. Wilhelm Middelschulte; Violin, Pearl Brigg; Dramatic Art, Estelle Fielding. Academic enrollment for 1924-25, 2500.

RIPON—School of Music Ripon College, founded 1867. Recognized dept. of the College; not conducted for profit; recognized by State Board of Education, Carnegie Foundation, Rockefeller Foundation, Association of American Universities. Director of Music, Elizabeth Battle Bintliff, A. M. Dept. heads: Piano, Organ, Elizabeth Battle Bintliff; Violin, Audrey Mahon, A. B.; Voice, School Music, Harold Chamberlain; Theory and Composition, Viola, Hildena Share. Academic enrollment for 1924-25, 120.

Wyoming

LARAMIE—Division of Music, University of Wyoming; founded 1886. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, George Edwin Knapp. Dept. heads: Piano, Mabel Babington; Organ, Theory and Composition, Roger C. Frisbie; Voice, G. E. Knapp; Violin, Daisy Wharton; School Music, Vera Neely; Band, Harry W. Thompson. Academic enrollment for 1924-25, 150.

SYMPHONY ORCHESTRAS

GROUP 1

BOSTON SYMPHONY ORCHESTRA—

Forty-fifth season, 1925-26 (thirty-ninth in New York). One hundred seven players. Serge Koussevitzky, Cond.; Frederick P. Cabot, Pres.; W. H. Brennan, Manager; G. E. Judd, Asst. Manager. Offices: Symphony Hall. Concerts announced for 1925-26: Regular series of twenty-four pairs in Symphony Hall on Friday afternoons and Saturday evenings, commencing Oct. 9-10 and closing on April 30 and May 1; five special Monday evening concerts, six Young People's Concerts, and two benefit concerts; appearances also in outside cities.

CHICAGO SYMPHONY ORCHESTRA

—Thirty-fifth season, 1925-26. Ninety-seven players. Frederick Stock, Cond.; Eric DeLamarter, Asst. Cond.; Charles H. Hamill, Pres. of the Orchestral Assn.; Frederick J. Wessels, Business Manager; Henry E. Voegeli, Asst. Manager. Offices: Sixth Floor, Orchestra Building. Concerts announced for 1925-26: Twenty-eight pairs of concerts on successive Friday afternoons and Saturday evenings, commencing October 16 and 17 in Orchestra Hall; two series of Children's Concerts on Thursday afternoons in Orchestra Hall, consisting of six concerts each; appearances also in outside cities.

CINCINNATI SYMPHONY ORCHESTRA —

Thirty-first season, 1925-26. Ninety-one players. Fritz Reiner, Cond.; Ralph Lyford, Associate Cond.; Mrs. Charles P. Taft, Pres. of the Orchestra Assn.; Charles Pearson, Manager. Offices: Third Floor, Times-Star Building. Concerts announced for 1925-26: Twenty pairs of concerts in Emery Auditorium on Friday afternoons and Saturday evenings, beginning October 23-24 and ending April 23-24; twelve Sunday Popular Concerts at Music Hall, beginning November 1; four Young People's Concerts in Emery Auditorium; appearances also in outside cities.

CLEVELAND ORCHESTRA —

Eighth season, 1925-26. Eighty players. Nikolai Sokoloff, Cond.; John L. Severance, President of The Musical Arts Association which maintains and operates the Orchestra; Adella Prentiss Hughes, Manager. Offices: 1220 Huron Road. Concerts announced for 1925-26: Twenty pairs of concerts on alternate weeks, Friday evenings and Sunday afternoons, beginning October 15-17, in Masonic Hall; ten Popular Concerts; twenty Children's Concerts; appearances also in outside cities.

DETROIT SYMPHONY ORCHESTRA

—Twelfth season, 1925-26. Eighty-six players. Ossip Gabrilowitsch, Cond.; Victor Kolar, Associate Cond.; William H. Murphy, Pres. of the Symphony Society; D. Edward Porter, Manager. Offices: Orchestra Hall. Concerts announced for 1925-26: Sixteen pairs of concerts on Thursday and Friday evenings in Orchestra Hall, commencing October 15; twenty-four Sunday afternoon Popular Concerts; five Young People's Concerts on Saturday mornings; ten free Public School concerts; appearances also in outside cities.

LOS ANGELES PHILHARMONIC ORCHESTRA—

Seventh season, 1925-26. One hundred players. Walter Henry Rothwell, Cond.; Mr. William Andrews Clark, Jr., Founder and President; Mrs. Caroline E. Smith, Manager. Offices: 424 Auditorium Building. Concerts announced for 1925-26: Fourteen pairs of concerts on Friday afternoons and Saturday evenings in the Philharmonic Auditorium; thirteen popular programs; special Sunday afternoon Popular Concerts in the Coliseum; appearances also in outside cities.

MINNEAPOLIS SYMPHONY ORCHESTRA —

Twenty-third season, 1925-26. Henri Verbrugghen, Cond.; Elbert L. Carpenter, President of The Orchestral Association; Arthur J. Gaines, Manager. Offices: Suite 405, 1111 Nicollet Avenue. Concerts for 1925-26: Sixteen

Symphony pairs on Thursday and Friday evenings in St. Paul and Minneapolis, commencing on October 30 in St. Paul; twenty-four special Sunday afternoon Popular Concerts in Minneapolis; four Young People's Symphony Concerts in Minneapolis, two in St. Paul; special Christmas Concert in both St. Paul and Minneapolis; appearances also in outside cities.

NEW YORK PHILHARMONIC ORCHESTRA—Eighty-fourth season, 1925-26. One hundred three players. Willem Mengelberg, Wilhelm Furtwängler, Conductors; Henry Hadley, Associate Conductor; Arturo Toscanini, Guest Conductor. Clarence H. Mackay, Chairman of the Board of Directors of The Philharmonic Society; Frederic A. Juilliard, President; Arthur Judson, Manager; Edward Ervin, Asst. Manager. Offices: Steinway Hall. Concerts announced for 1925-26: Twenty pairs of concerts on Thursday evenings and Friday afternoons in Carnegie Hall, beginning October 15; twelve Sunday afternoon concerts in Carnegie Hall; ten Saturday Evening Students' Concerts in Carnegie Hall; five Sunday concerts in the Metropolitan Opera House; five Children's Concerts in Aeolian Hall; six Sunday afternoon concerts in the Brooklyn Academy of Music; two evenings in the Waldorf-Astoria for Philharmonic members; appearances also in outside cities.

NEW YORK SYMPHONY ORCHESTRA—Forty-seventh season, 1925-26. One hundred one players. Walter Damrosch, Cond.; Eugene Goosens, Otto Klemperer, Guest Conductors. Harry Harkness Flagler, President of the Symphony Society of New York; George Engles, Manager. Offices: Tenth Floor, Steinway Hall. Concerts announced for 1925-26: Twelve pairs of concerts on Thursday afternoons and Friday evenings, commencing on October 30, in Carnegie Hall; six Saturday afternoon Young People's Concerts; five Saturday morning Children's Concerts; twenty Sunday afternoon concerts in Mecca Auditorium; six Saturday afternoon con-

certs in Brooklyn Academy of Music; appearances also in outside cities.

PHILADELPHIA ORCHESTRA—Twenty-sixth season, 1925-26. One hundred three players. Leopold Stokowski, Cond.; Alexander Van Rensselaer, President of the Philadelphia Orchestra Association; Arthur Judson, Manager; Louis A. Mattson, Asst. Manager. Offices: 809 Packard Building. Concerts announced for 1925-26: Fifty-eight concerts in the Friday afternoon and Saturday evening series at the Academy of Music, commencing October 9-10 and closing April 30 and May 1; ten concerts in the Monday evening series; three concerts for the Philadelphia Forum; eight Children's Concerts on Wednesday and Thursday afternoons; one special concert at the exercises of the Philadelphia award; appearances also in outside cities.

ST. LOUIS SYMPHONY ORCHESTRA—Forty-sixth season, 1925-26. About eighty-two players. Rudolph Ganz, Cond.; Frederick Fischer, Asst. Cond.; Hugo A. Koehler, Chairman of the Executive Committee of the St. Louis Symphony Society; President to be appointed; George R. Robinson, Manager. Offices: 302 Odeon Building. Concerts announced for 1925-26: Fifteen pairs of concerts, beginning November 6; nineteen Sunday Popular Concerts; appearances also in outside cities.

SAN FRANCISCO SYMPHONY ORCHESTRA—Fifteenth season, 1925-26. Alfred Hertz, Cond.; John D. McKee, President of The Musical Assn. of San Francisco, which maintains and operates the Orchestra; A. W. Widenham, Secy.-Manager. Offices: 457 Phelan Building. Concerts announced for 1925-26: Twelve pairs of Friday Afternoon and Sunday Afternoon Symphony Concerts, given fortnightly, in the Curran Theatre, beginning October 23 and closing on March 28; ten Sunday Afternoon Popular Concerts (alternating with the Sunday Symphonies) in the Curran Theatre; five Popular Concerts in the Exposition Auditorium.

GROUP II

Massachusetts

BOSTON—People's Symphony Orchestra, founded in 1919. Seventy-five players.

Cond., Stuart Mason (also guest conductors); President, I. H. Odell. Twenty-one concerts given during 1924-25 season. Guest conductors: Ethel Leginska,

Percy Grainger, Henry Hadley, Wallace Goodrich, Geo. W. Chadwick. Twenty concerts announced for 1925-26.

Nebraska

OMAHA—Omaha Symphony Orchestra, founded in 1924. Seventy players. Sandor Harmati, Cond.; Ernest Nordin, Associate Conductor. Operated by the Women's Division of the Chamber of Commerce, Bertha Mayer, Pres.; John L. Kennedy, Chmn., and Margaret Lee Knight, Council Member in charge of activities for 1925-26; also assisted by a Program Committee, A. M. Borglum, Chmn., and a General Management Committee. Four concerts scheduled for 1925-26.

New York

NEW YORK CITY—State Symphony Orchestra, founded in 1923. Ninety-five players. Conductors for 1925-26: Ernst von Dohnanyi, Alfredo Casella; Howard Barlow, Associate Conductor. Pres., Jacob Altschuler; Mgt., Wolfsohn Musical Bureau. Twenty concerts scheduled for season 1925-26 in three series—eight on Saturday evenings, beginning Octo-

ber 24; six on Tuesday evenings, beginning October 27; and five on Wednesday evenings, beginning October 21.

ROCHESTER—Rochester Philharmonic Orchestra, founded in March, 1923. Ninety-five players. Conductor, Eugene Goossens; Guest Conductors for 1925-26, Howard Hanson, Willem Mengelberg. Four evening, nine afternoon and one morning concert given during season 1924-25. Thirteen concerts announced for 1925-26. Mgr., Victor Wagner.

SYRACUSE—Syracuse Symphony Orchestra, founded in 1921. Seventy-five players. Cond., Vladimir Shavitch; Pres., Melville Clark. Seven Monday and seven evening concerts during 1924-25 with prominent soloists. Twenty concerts announced for 1925-26.

Oregon

PORTLAND—Portland Symphony Orchestra, founded in 1910. Sixty players. Cond., Willem van Hoogstraten; Pres., James B. Kerr; Business Mgr., Mrs. M. Donald Spencer. Eight Monday evening, three special Saturday Morning Children's Concerts announced for 1925-26.

GROUP III

California

SACRAMENTO—Sacramento Municipal Symphony Orchestra, founded in 1923. Sixty-five players. Cond., Franz Dicks; Mgt., George Sim, Supt. of the Municipal Recreation Dept. Six concerts scheduled for 1925-26 season.

Colorado

DENVER—Civic Symphony Orchestra of Denver, founded in 1922. One hundred two players. Cond., Horace Tureman; Pres., Ralph Hartzell. Seven afternoon and six evening concerts given during season 1924-25; twelve concerts scheduled for 1925-26.

Connecticut

NEW HAVEN—New Haven Symphony Orchestra (professional orchestra maintained by the Yale School of Music), founded in 1894. Seventy-five players. Cond., (Dean) David Stanley Smith; Pres., Prof. William Lyon Phelps.

Regular series of five Sunday afternoon concerts with well-known soloists scheduled for 1925-26.

Georgia

ATLANTA—The Atlanta Symphony Orchestra, founded in 1923. Seventy players. Cond., Enrico Leide; Pres., Clarke Howell. Eight Sunday afternoon concerts scheduled for 1925-26.

Michigan

GRAND RAPIDS—Grand Rapids Symphony Orchestra, founded in 1919. Sixty-five players. Cond., Karl Wecker; Assoc. Cond., Glenn Cliffe Bainum; Pres., Charles J. Kindle. Twelve concerts announced for season 1925-26.

Massachusetts

SPRINGFIELD—Springfield Symphony Orchestra. Seventy players. Cond., Arthur H. Turner; Pres., Rev. Gordon Gilkey. Four concerts scheduled for 1925-26.

Minnesota

DULUTH—Duluth Symphony Orchestra. Fifty players. Cond., Fred G. Bradbury. Concerts given under the management of the Matinee Musicale Society, Mrs. Geo. S. Richards, Chairman. Six concerts with soloists scheduled for 1925-26.

New York

NEW YORK CITY—American Orchestral Society, founded in 1920. One hundred players. Cond., Chalmers Clifton; Pres., Mrs. E. H. Harriman. The American Orchestral Society offers orchestral training to post-graduate students of orchestral instruments in the effort to prepare them for positions in the professional symphony orchestras throughout the United States. Twelve concerts with well-known soloists scheduled for 1925-26.

Sunday Symphonic Society, founded in 1923. Eighty-five players, recruited from musicians playing in New York City Motion Picture Theatre orchestras. Cond. and Pres., Josiah Zuro. Gives free orchestral concerts on alternate Sunday mornings throughout the winter season.

UTICA—Utica Orchestral Society, founded in 1923. Seventy players. Cond., Edgar J. Alderwick; Pres., Jerome Green. Eight concerts scheduled for 1925-26.

Pennsylvania

EASTON—Easton Symphony Orchestra. Earle Laros, Cond. Regular series of six orchestral concerts.

ERIE—Erie Symphony Orchestra. Edwin Bouiceul, Cond. Six Sunday afternoon concerts and six noonday concerts announced for 1925-26.

LANCASTER—Lancaster Municipal Orchestra. John G. Brubaker, Cond. Three Tuesday evening concerts with soloists scheduled for 1925-26.

Tennessee

NASHVILLE—Nashville Symphony Orchestra, founded in 1920. Sixty players. Cond., F. Arthur Henkel, 1600 Linden Ave.; Pres., Charles Mitchell. Ten concerts scheduled for 1925-26: five Sunday afternoons; three Young People's Concerts; two by visiting symphony orchestras.

Washington

SEATTLE—Seattle Civic Symphony, founded in 1920. Seventy players. Cond., Mme. Davenport Engberg; Pres., E. H. Thomas. Four afternoon and four evening concerts given during 1924-25; ten concerts announced for 1925-26.

Seattle Orchestral Society, founded in 1921. Seventy-five players. Cond., Francis J. Armstrong; Pres., E. P. Chalfcraft. Series of concerts (exact number undecided) scheduled for 1925-26.

TACOMA—Tacoma Civic Orchestra, founded in 1924. Seventy players. Cond., David P. Nason; Pres., A. M. Angone. Five to six concerts scheduled for 1925-26.

FESTIVAL ASSOCIATIONS

California

PASADENA—First Eisteddfod held during week of May 4-9, 1925.

SAN FRANCISCO—Pacific Saengerfest held August 15 and 16 in Civic Auditorium with Frederick Schiller (festival director), Arthur Luis, and Frederick Brueschweiler conducting the orchestra, soloists, and chorus of 800.

San Francisco Spring Music Festival, John Dempster McKee, President; Alfred Hertz, Conductor; founded in April, 1924; concerts in Exposition Auditorium. 1925 festival soloists: Helen Stanley, Mme. Charles Cahier, Rudolf Laubenthal, and Alexander Kipnis; San Francisco Symphony Orchestra augmented to 125 and local chorus of 600. Works given: Verdi's Requiem, Schumann's Pilgrimage of the Rose, Mahler's Second Resurrection Symphony, Brahms' Rhapsody, Tannhaeuser March with chorus, and Scriabin's Poème de l'Extase. Engaged to date for next festival in April, 1926: San Francisco Municipal Chorus, and augmented San Francisco Symphony Orchestra.

SARATOGA—Santa Clara County Blossom Festival, Mrs. L. N. Scott, President; Earl Towner, Conductor; founded in 1899; held in open air amphitheatre. Earl Towner's Promise of Spring, given at 1925 Festival. Plans incomplete for next Festival late in March, 1926.

District of Columbia

WASHINGTON — American Women Composers' Festival, Mrs. H. H. A. Beach, President; founded in 1925. Chorus and soloists in presentation of works of American Women Composers at last Festival in 1925. Similar program for next Festival in 1927.

Illinois

CHARLESTON—Teacher's College Music Festival, Fred Koch, Chairman of Committee and conductor; Ruth Major, Conductor; founded May, 1925; held in College Auditorium. The Redemption and the opera, Prince of Pilsen, presented at last Festival on May 2 and 3, 1925. Cavalleria Rusticana, choruses and solos from Carmen with soloists and student chorus of 1300 scheduled for next Festival, May, 1926.

EVANSTON—Chicago North Shore Musical Festival. Carl D. Kinsey, Business Manager, 64 E. Van Buren St., Chicago. Seventeenth annual Festival given May 25-30, 1925. Peter C. Lutkin, Musical Director; Frederick Stock, Orchestral Conductor; Osbourne McConathy, Associate Conductor; Percy Grainger, Guest Conductor. Participants: The Chicago Symphony Orchestra, Festival Chorus of 600 singers (augmented to one thousand for some performances); Children's Chorus of 1500 voices and following soloists: Mario Chamlee, Ernest Davis, Herbert Gould, Percy Grainger, Wm. Gustafson, Theo Karle, Arthur Kraft, Florence Macbeth, Tamaki Miura, Rosa Ponselle, Tito Schipa, Elliott Shaw, Loyal Phillips Shawe, Marie Sundelius, Gladys Swarthout, Lawrence Tibbett, Vittorio Trevisan. Plans not yet announced for 1926 Festival.

Iowa

MT. VERNON—May Music Festival (Cornell College), E. H. F. Weis, Chairman of Committee and Conductor, founded in 1899; concerts in Chapel Auditorium. Hamilton Harty's The Mystic Trumpeter performed at Festival held May 14, 15, 16, 1925. Participants: Chicago Symphony Orchestra, Sylvia Lent, Gilbert Ross, Merle Alcock, Jacques Gordon, Raymond Koch, Cornell Oratorio

Society. Chicago Symphony Orchestra, Florence Austral, Cornell Oratorio Society to participate in 1926 Festival on May 13, 14 and 15.

Kansas

BALDWIN—Community Music Festival, F. M. Hartley, President; Louis Upton Rowland, Conductor; founded in 1923; held in Centenary Hall. Kansas City Little Symphony and local soloists in Messiah and Mauder's Song of Thanksgiving performed at Festival in March, 1925. Kansas City Little Symphony, E. Robert Schmitz engaged for 1926 Festival in April. Elijah will be presented.

EMPORIA—All-Kansas Music Festival, Thomas W. Butcher, President; Frank A. Beach, Conductor; founded in May, 1912; concerts in Auditorium of Kansas State Normal School. Elijah performed at last Festival in April, 1924, with Minneapolis Symphony Orchestra. Same program for next Festival the end of April, 1926, with same orchestra.

HAYS—Music Festival Week, (Kansas State Teachers' College, W. A. Lewis, President); H. E. Malloy, Chairman Program Committee and Musical Director, 314 West Normal Ave.; concerts in Coliseum. Held first week in May. Festival, 1925, with Jose Mojica, Cyrena van Gordon, Jessie Isabel Christian, Glenn Drake, Herbert Gould, and Marie Morrissey.

LAWRENCE—Lawrence Music Week Festival, J. R. Holmes, President, Lawrence Choral Union; Donald M. Swarthout, Conductor; founded in 1923; concerts in Robinson Gymnasium. Those participating in presentation of Handel's Messiah, and Verdi's Manzoni Requiem at the last Festival on April 26-May 2, 1925, were Else Harthan-Arendt, Mina Hager, Eugene Dressler, Herbert Gould, Marie Tiffany, Minneapolis Symphony Orchestra, Kansas University Symphony Orchestra. Chadwick's Land of Our Hearts, Coleridge-Taylor's Hiawatha's Wedding Feast and Death of Minnehaha to be performed on April 25 to May 2, 1926, with Minneapolis Symphony Orchestra, Lawrence

Choral Union (400 voices), and Kansas University Symphony Orchestra.

LINDSBORG—Messiah Festival, Dr. Ernst F. Pihlblad, President, Bethany Oratorio Society; Hagbard Brase, Director; founded in 1882; concerts in Bethany College Auditorium. Reinald Werrenrath and Albert Spalding soloists at last Festival, April 5-12, 1925. No plans to date for 1926 Festival.

SALINA—Salina Civic Music Week, L. C. Webb, President; organized in 1921; concerts in Memorial Hall. Local musicians in last Festival held April 26 to May 2, 1925. Plans incomplete for 1926.

Kentucky

BOWLING GREEN—Kentucky State Teacher's College Annual Music Festival, H. H. Cherry, President; Franz J. Strahm, Conductor; founded in May, 1911; concerts in New van Meter Hall. Eli Oratorio by Costa presented at last Festival May 6, 7, 8, 1925. Soloists: Phradie Wells, Lenore Wilson, and others. Plans incomplete for 1926.

Maine

BIDDEFORD—Annual Spring Festival; one concert in McArthur Auditorium, local choruses. Conductor, W. R. Chapman.

Massachusetts

PITTSFIELD—Berkshire Festival of Chamber Music; Elizabeth Sprague Coolidge (Mrs. F. S.) founder and sole maintainer; founded in 1918; formerly held in Temple of Music, South Mountain, Pittsfield. Riegger's La Belle Dame Sans Merci, Schoenberg's Quartet Op. 10, and other works of chamber music performed at last Festival, held September 17, 18, 19, 1924. The festivals of chamber music to be held hereafter in the new auditorium of the Library of Congress, Washington, under the auspices of the Division of Music, will take eventually the place of the Berkshire Festivals and continue them. The auditorium of the Library is a gift from Mrs. Coolidge, who has also endowed the Library in order to carry on and develop the activities begun by the Berkshire Festival.

SPRINGFIELD—Springfield Music Festival, Charles L. Chapin, President; John J. Bishop, Conductor; founded in 1903; concerts in Auditorium. Elgar's King Olaf presented at last Festival May 8, and 9, 1925. Soloists: Jeannette Vreeland, Marguerite d'Alvarez, Allan McQuhae, Lawrence Tibbett, Germaine Schnitzer, Boston Festival Orchestra, and Festival chorus of 350. The next Festival will be held May 7 and 8, 1926.

WORCESTER—Worcester County Music Festival, Hamilton B. Wood, President; Albert Stoessel, Conductor; founded in 1858; concerts in Mechanics Hall, Worcester. Brahms' Requiem and Hadley's Resurgam given at last Festival in 1924. Soloists: Inez Barbour, Mabel Garrison, Nevada van der Veer, William Gustafson, Theo Karle, Leo Ornstein, Hans Kindler, New York Symphony Orchestra. Following soloists participated in last Festival, October 7-9, 1925: Florence Easton, Jeannette Vreeland, Nevada van der Veer, Louis Graveure, Richard Crooks, James Price, Frederic Baer, Georges Barrère, and Carol Robinson. The works produced were Mendelssohn's Elijah, Beethoven's Ninth Symphony, Holst's Rig Veda Hymns, and others.

Michigan

ANN ARBOR—Ann Arbor May Festival, University School of Music, Earl V. Moore, Musical Director; founded 1893. Last Festival held in May, 1925. Next Festival, to take place about the middle of May, 1926, with the Chicago Symphony Orchestra, the Choral Union, the Children's Festival Choir, and soloists yet to be determined. Among the works to be presented are Mendelssohn's Elijah, Pagliacci, and Cavalleria Rusticana.

FLINT—Music Week and Spring Festival under the direction of Wm. W. Norton; concerts in High School Auditorium. Plan to give oratorio in 1926 with visiting soloists.

MOUNT PLEASANT—Mount Pleasant Music Festival, J. Harold Powers, President and Conductor; (on leave for 1925-26 and R. T. Benford in charge); founded in May, 1904; concerts in Normal

College. At last Festival in 1924 Coleridge-Taylor's Tale of Old Japan was produced with the following: Riccardo Martin, Margery Maxwell, Gladys Swarthout, Norman Granville. Next Festival probably to be held late in May, 1926.

Missouri

ST. JOSEPH—St. Joseph Music Festival, Henry Krug, Jr., President; Sarah K. White, Conductor; founded in 1916; concerts in City Auditorium. Last Festival given on April 27 and 28, 1925, with Minneapolis Symphony Orchestra, Marie Tiffany, and local chorus of 1400; cantata, given by combined high schools accompanied by orchestra. The Minneapolis Symphony Orchestra will take part in the next Festival to be held on April 27 and 28, 1926; soloists and chorus to be announced later.

New Hampshire

KEENE—Keene Music Festival, Chester B. Jordan, President; George Sawyer Dunham, Conductor; founded in 1902; concerts in City Hall. Last Festival on May 21 and 22, 1925, with the Boston Orchestral Players, Marie Sundelius, Jeannette Vreeland, Grace Leslie, James Price, Frederick Baer, Percy Grainger, and Keene Chorus Club. Sullivan's Golden Legend was presented. Ponchielli's La Gioconda will probably be produced at the next Festival, May 20 and 21, 1926, with the assistance of the Keene Chorus Club, the Boston Orchestral Players and others to be chosen.

New Jersey

NEWARK—Newark Music Festival Association, Spaulding Frazer, President; C. Mortimer Wiske, Conductor; founded in 1915; concerts in Salaam Temple. At the last Festival on May 4, 5 and 6, 1925, the following participated: Rosa Ponselle, Queena Mario, Florence Macbeth, Kathryn Meisle, Paul Althouse, Jackson Kinsey, Sylvia Lent, Percy Grainger, Lucille Svet, and Montclair Orchestra Chorus of 600. No plans as yet for the next Festival to be held on the first Monday, Tuesday and Wednesday in May, 1926.

New York

BUFFALO—National American Music Festival, A. A. van de Mark, founder and director; founded in 1915. Local choruses and Buffalo Symphony Orchestra give the concerts.

POTSDAM—Potsdam Music Festival, Franklin H. Bishop, Conductor; founded in 1865; concerts in State Normal School. The Peace Pipe by Converse and A Tale of Old Japan by Cole-ridge-Taylor presented at last Festival on May 14 and 15, 1925 with the Pots-dam Normal Chorus and Orchestra and four soloists. Next Festival scheduled for May, 1926.

UTICA—Utica Eisteddfod, Cymreigyd-dion Society, Edward J. Parry, President; John S. Jones, Eisteddfod manager; founded in 1869. Last Eisteddfod held December 31, 1924 and January 1, 1925. Next Eisteddfod to be held January 1, 1926.

WHITE PLAINS—Westchester County Music Festival, Mrs. Eugene Meyer, President; Morris Gabriel Williams, Con-ductor; founded 1925; concerts held in open. Participants at last Festival on May 14, 15, and 16, 1925 in production of Gounod's *Unfold Ye Portals*, Handel's *Largo*, Bach's Three Chorals, Rossini's *Inflammatus*, and other works: Arthur Middleton, Paul Althouse, Florence Macbeth, Kathryn Meisle, Madeleine Erbland, New York Symphony Or-chestra, and Westchester Chorus of 2000. Plans for next Festival undecided.

North Carolina

ASHEVILLE—Asheville Music Festival, founded in 1920. Director, Wade R. Brown, North Carolina College for Wo-men, Greensboro, N. C. Given an-nually in August. 1925 Festival given over to a week of performances by the San Carlo Opera Company.

CHAPEL HILL—Summer Music Festival, founded in 1910. President, Dean N. W. Walker; Conductor, Paul J Weaver. Concerts given in Memorial Hall. Sul-livan's Golden Legend and other works performed at last Festival in 1924 with visiting artists. Next Festival sched-uled for July, 1926.

Ohio

CINCINNATI—Cincinnati May Musical Festival, Lawrence Maxwell, President; Frank V. van der Stucken, Conductor; founded in 1873, concerts in Music Hall every two years. At last Festival in May, 1925, the following took part in productions of Elgar's Dream of Geron-tius, Liszt's Thirteenth Psalm, Bach's St. John's Passion, Brahms' Requiem, and other works: Florence Austral, Ethyl Hayden, Elizabeth Langhorst, Louise Homer, Nevada van der Veer, John McCormack, Edward Johnson, Dan Beddoe, Howard Hafford, Fred Patton, Robert Maitland, Robert Thuman, local orchestra and choruses.

DAYTON—Spring Musical Festival, Louis J. B. Lott, Chairman; Nikolai Sokoloff, Conductor; founded May 27-28, 1924; concerts in Memorial Hall. Cleveland Symphony Orchestra and combined Day-ton Choirs participants in last Festival, held April 28, 29, 1925. Next Festival to be held April 27 and 28, 1926 with same participants as last year and also the Westminster Choral Society, and United Catholic Choirs.

GRANVILLE—Granville Festival Asso-ciation, Mrs. John Sutphen Jones, Presi-dent; K. H. Eschman, Conductor; founded in 1905; concerts in Swasey Chapel of Denison University. Following par-ticipated in the production of Franck's Beatitudes at the last Festival in April, 1925: The Cleveland Symphony Or-chestra, Arthur Kraft, Mary Ann Kauf-man-Brown, Marjorie Squires, Frederick Baer and the Granville Festival Chorus. Next Festival will probably be given in May, 1926, with concert performances of Bizet's Carmen in addition to annual performance of Messiah given December 13 and 14, 1925.

OBERLIN—Spring Festival of the Ober-lin Musical Union; Charles W. Savage, President; George Whitfield Andrews, Conductor; founded in 1860; concerts held in Finney Chapel, Oberlin College. Wolf-Ferrari's La Vita Nuova per-formed at Festival held May 12, 1925, with following participants: Jeannette Vreeland, Frederick Baer, Oberlin Musi-cal Union, Cleveland Symphony Or-chestra. No plans yet for 1926 Festival.

YOUNGSTOWN—Youngstown Eistedd-fod, T. J. Thomas, President; Wm. E.

Lewis, Secretary. Last Eisteddfod held June 12 and 13, 1925.

Pennsylvania

BETHLEHEM—Bach Festival, Charles M. Schwab, Honorary President; Mrs. R. P. Linderman, President; J. Fred Wolle, Conductor; founded May 27, 1900; concerts in Packer Memorial Church, Lehigh University. Christmas Oratorio Mass given at last Festival on May 29 and 30, 1925.

PHILADELPHIA—Philadelphia Music Festival, given under auspices of the Philadelphia Music League, founded in 1924; 1925 Festival held at Franklin Field Stadium, University of Pennsylvania on June 3. Plans for 1926 Festival not yet announced.

PITTSBURGH—Pittsburgh Public School Music Festival, Mrs. Taylor Allderdia, President; Will Earhart, Conductor; founded in 1915; concerts in Syria Mosque. Local orchestra and soloists at last Festival on April 6 and 7, 1924. Next Festival about May 1, 1926.

South Carolina

ROCK HILL—Winthrop College Music Festival, Dr. David Bancroft Johnson, President, Winthrop College; Nancy G. Campbell, Conductor; founded December 9, 1924; concerts in college auditorium. Last Festival December 8-11, 1924, with local chorus, etc. Plans incomplete for next Festival.

SPARTANBURG—Spartanburg Music Festival Association, Frederick W. Wo-

dell, Director. At last Festival on May 6, 7, and 8, 1925, the following artists took part: Rosa Ponselle, Marina Campanari, Augusta Lenska, Lillian Gustafson, Frances Papere, Mario Chamlee, Ossip Gabrilowitsch, Fraser Gange, Douglas Stanbury, and Rhys Morgan. The next Festival will be held the first week in May, 1926. Special oratorio and operatic program to be given by chorus of 400 mixed voices. Solo programs by orchestra and special soloists; children's chorus of 500.

South Dakota

VERMILLION—Annual May Festival (?) concerts) under the direction of W. R. Colton, Dean, College of Music, University of South Dakota. Plans for 1926 not yet complete.

Texas

AMARILLO—Panhandle Music Festival, direction of Emil F. Myers; founded in 1914. 1925 Festival held April 13-18. Ten concerts. Participants: Girvin's Little Symphony, Albert Spalding, Rudolph Reuter, May Peterson, Oscar Seagle, Jose Mojica, Florence Macbeth, and local choruses.

BEAUMONT—Annual Music Week Festival, founded in 1922; President, N. P. Erwin; Conductors, Mrs. Lena Milan, Gladys Harned. Concerts held in Kyle Opera House, City Auditorium, First Methodist Church. Programs by well-known visiting orchestras and soloists. Next Festival scheduled for May, 1926.

CHORAL ORGANIZATIONS

A CAPPELLA CHOIR—Los Angeles, Cal. Conductor: John Smallman.

A CAPPELLA CHOIR OF THE COLLEGE OF THE PACIFIC—San Jose, Cal. Conductor: Charles M. Dennis.

AMPHION MALE CHORUS—Seattle, Wash. Conductor: Graham Morgan.

APOLLO CLUB—Boston, Mass. Conductor: Emil Mollenhauer, 189 Huntington Ave.

APOLLO MALE CHORAL SOCIETY—Pittsburgh, Pa. Conductor: Harvey B. Gaul, 12 Dunmoyle Place.

APOLLO MUSICAL CLUB—Chicago, Ill. Conductor: Harrison M. Wild, Lyon & Healy Bldg.

BACH CHOIR—Bethlehem, Pa. Conductor: Dr. J. Fred Wolle.

BACH CHOIR—Seattle, Wash. Conductor: Graham Morgan.

BANKS GLEE CLUB—New York. Conductor: Bruno Huhn, 205 W. 57th St.

BEETHOVEN SOCIETY, INC.—New York. Conductor: Howard Barlow, 54 W. 51st St.

CHICAGO MADRIGAL CLUB—Chicago, Ill. Conductor: D. A. Clippinger, 617 Kimball Hall.

CHICAGO SCOTTISH CHOIR, INC.—Chicago, Ill. Director: J. Burlington Rigg, c/o Gunn School of Music, Fine Arts Bldg.

CHORAL CLUB OF HARTFORD, CONN. Conductor: Ralph Baldwin, 81 Tremont St.

DALLAS MALE CHORUS—Dallas, Tex. Mgt: James Fitzgerald, c/o D. L. Whittle Music Co.

DAYTON WESTMINSTER CHOIR—Dayton, Ohio. Conductor: J. Finley Williamson. Mgt: M. H. Hanson, New York.

ELGAR CHOIR—Hamilton, Ontario, Canada. Conductor: Wm. H. Hewlett, 44 Fairmont Ave.

HANDEL AND HAYDN SOCIETY—Boston, Mass. Conductor: Emil Moltenauer, 189 Huntington Ave.

HARTFORD ORATORIO SOCIETY—Hartford, Conn. Conductor: E. F. Laubin, 139 S. Beacon St.

HARVARD GLEE CLUB—Cambridge, Mass. Conductor: A. T. Davidson, Harvard Music Bldg.

HORATIO PARKER CHOIR—New Haven, Conn. Conductor: David Stanley Smith, Yale School of Music.

MADRIGAL CLUB—Chicago, Ill. Conductor: D. A. Clippinger, Kimball Hall.

MARSHALL FIELD AND COMPANY SOCIETY—Chicago, Ill. Conductor: Thomas A. Pape.

MENDELSSOHN CLUB—Albany, N. Y. Conductor: Frank Sill Rogers, 180 Washington Ave.

MENDELSSOHN CLUB—Chicago, Ill. Conductor: Calvin Lampert, 243 S. Wabash Ave.

MENDELSSOHN CLUB—Philadelphia, Pa. Conductor: N. Lindsay Norden, 21st and Walnut Sts.

MENDELSSOHN CLUB—Pittsburgh, Pa. Conductor: Ernest M. Lunt, 612 Summerlea Ave.

MENDELSSOHN CHOIR—Toronto, Canada. Conductor: H. A. Fricker, Braemar Apts.

MENDELSSOHN GLEE CLUB—New York. Conductor: Ralph L. Baldwin, 81 Tremont St., Hartford, Conn.

MUSICAL ART SOCIETY—Philadelphia, Pa. Conductor: H. Alexander Mathews.

NATIONAL CHORUS—Toronto, Canada. Conductor: Albert Ham, 561 Jarvis St.

ORATORIO SOCIETY OF NEW YORK—Conductor: Albert Stoessel, 330 W. 95th St., New York.

ORPHEUS CLUB—Cincinnati, Ohio. Conductor: Prower Symons, Dana Bldg.

ORPHEUS CLUB—Philadelphia, Pa. Conductor: Dr. Arthur D. Woodruff, Carnegie Hall, New York.

PEOPLE'S CHORAL UNION—Boston, Mass. Conductor: George Sawyer Dunham.

RUBINSTEIN CLUB—Washington, D. C. Conductor: Claude Robeson, 1339 Irving St.

RUSSIAN SYMPHONIC CHOIR—Conductor: Basile Kibalchich. Mgt: Daniel Mayer, Inc., New York.

ST. OLAF'S LUTHERAN CHOIR—Northfield, Minn. Conductor: Dr. F. M. Christansen.

SCHOLA CANTORUM OF NEW YORK, INC.—Conductor: Kurt Schindler, 29 W. 45th St., New York.

SINGERS' CLUB—Cleveland, Ohio. Conductor: J. Van Dyke Miller, 9400 Euclid Ave.

SOCIETY OF THE FRIENDS OF MUSIC—New York. Conductor: Artur Bodanzky, Metropolitan Opera Co.

STOCKHOLM UNIVERSITY SINGERS—Stockholm, Sweden. Conductor: Einar Ralf. (First American tour 1924-25.)

SWEDISH CHORAL SOCIETY OF CHICAGO—Conductor: Edgar A. Nelson, c/o Bush Conservatory.

SWIFT AND COMPANY MALE CHORUS—Chicago, Ill. Conductor: D. A. Clippinger, Kimball Hall.

UNIVERSITY GLEE CLUB OF NEW YORK, INC.—Conductor: Marshall Bartholomew, 57 W. 48th St., New York.

WASHINGTON CHORAL SOCIETY—Washington, D. C. Conductor: Charles S. Wengerd, 1319 Park Road, N. W.

YALE UNIVERSITY GLEE CLUB—New Haven, Conn. Conductor: Marshall M. Bartholomew, 57 W. 48th St., New York.

ENSEMBLES

ALDA — METROPOLITAN QUARTET —Personnel: Frances Alda, soprano; Carolina Lazzari, mezzo: Ralph Errolle, tenor; Giovanni Martino, basso. Mgt: Charles L. Wagner, New York.

ALTHOUSE-MIDDLETON (tenor and baritone)—Mgt: Haensel & Jones, New York.

AMERICAN GRAND OPERA TRIO—Personnel: Helen Stanley, soprano; Paul Althouse, tenor; Arthur Middleton, baritone. Mgt: Loudon Charlton, New York.

BARRERE ENSEMBLE—Five wind instruments. Georges Barrere, conductor. Mgt: Conc. Mgt. George Engles, New York.

BARRERE LITTLE SYMPHONY—Fourteen instruments. Cond., Georges Barrere. Mgt: Conc. Mgt. George Engles, New York.

BEETHOVEN TRIO (violin, 'cello and piano)—Address: Jeannette Loudon, 419 Fine Arts Bldg., Chicago, Ill.

BRAHMS QUARTET—Personnel: Gladys Halstead, first soprano; Villa Wilson, second soprano; Nancy Hitch, mezzo-soprano; Eleanor Markey, contralto. Mgt: Evelyn Hopper, New York.

BROOKLYN CHAMBER MUSIC SOCIETY—Director: Frank Woebler, 784 A Quincy Ave., Brooklyn, N. Y.

CADMAN-TSIANINA (pianist and soprano). Mgt: Roger de Bruyn, New York.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO—Personnel: Louis Persinger, first violin and director; Louis Ford, second violin; Nathan Firestone, viola; Walter Ferner, 'cello; Elias Hecht, flutist and founder. Address: 708 Kohl Bldg., San Francisco, Cal. Mgt: Maud W. Gibbon, 129 W. 48th St., New York.

CHERNIAVSKY TRIO—Personnel: Leo Cherniaovsky, violin; Mischel, 'cello; Jan, pianist. Mgt: Haensel & Jones, New York.

CHICAGO STRING QUARTET—Address: c/o Rachel B. Kinsolving, 410 S. Michigan Ave., Chicago, Ill.

CHICAGO TRIO—Personnel: Karl Schulte, violin; Theodore du Moulin, 'cello; William Beller, piano. Mgt: Karl Schulte, McClurg Bldg., Chicago, Ill.

CLEVELAND PHILHARMONIC QUARTET: Address: C. Heydler, 2063 E. Fourth St., Cleveland, Ohio.

CLEVELAND STRING QUARTET—Personnel: Arthur Beckwith, first violin; Ralph Silverman, second violin; Carlton Cooley, viola; Victor de Gomez, 'cello. Mgt: The Musical Arts Association, 1220 Huron Road, Cleveland, Ohio.

CURTIS QUARTET—Personnel: Carl Flesch, first violin; Emanuel Zetlin, second violin; Louis Bailly, viola; Felix Salmond, 'cello. Address: The Curtis Institute of Music, Philadelphia, Pa.

DASCH STRING QUARTET—Personnel: George Dasch, first violin, Fritz Itte, second violin; Otto Roehrborn, viola; Carl Brueckner, 'cello. Mgt: Karl Schulte, McClurg Bldg., Chicago, Ill.

DE RESZKE SINGERS—Personnel: Hardesty Johnson, first tenor; Floyd Townsley, second tenor; Erwyn Mutch, baritone; Howard Kellogg, basso. Mgt: Charles L. Wagner, New York.

ELMAN STRING QUARTET—Personnel: Mischa Elman, first violin; Edward Bachman, second violin; viola, undecided; Horace Britt, 'cello. Mgt: Mischa Elman, c/o Max Endicoff, New York.

ELSHUCO TRIO—Personnel: William Kroll, violin; Willem Willeke, 'cello; Aurelio Giorni, piano. Mgt: Emma Jeannette Brazier, 100 W. 80th St., New York.

FLONZALEY QUARTET—Personnel: Adolfo Betti, first violin; Alfred Pochon, second violin; Nicolas Moldavan, viola; Iwan d'Archambeau, 'cello. Mgt: Loudon Charlton, New York.

FLORENTINE TRIO—Personnel: Margaret Conrad, violin; Hilda Hindricks, 'cello; Preston Graves, piano. Address: 600 Kimball Hall, Chicago, Ill.

GORDON STRING QUARTET—Jacques Gordon, first violin and director. Address: c/o Chicago Symphony Orchestra, Chicago, Ill.

GRIFFES TRIO—Personnel: Lucy Gates, soprano; Sacha Jacobinoff, violin; Olga Steeb, piano. Mgt: Catherine Bamman, New York.

HERTER STRING QUARTET—Personnel: Mary Dows Herter-Norton, first violin; Elfrieda Boss-Mestechkin, second violin; Fern Hobson Beecher, viola; Marie

Roemaet-Rosanoff, 'cello. Mgt: Jean Wiswell, New York.

HILGER CHAMBER MUSIC TRIO—Maria Hilger, violin; Elsa, 'cello; Greta, piano. Mgt: Annie Friedberg, New York.

JOLLIFFE QUARTET—Personnel: Idelle Patterson, soprano; Alma Beck, contralto; Arthur Kraft, tenor; Norman Jolliffe, baritone. Address, 604 W. 112th St., New York.

LENOX STRING QUARTET—Personnel: Wolfe Wolfsohn, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola; Emmeran Stoerber, 'cello. Mgt: Evelyn Hopper, New York.

LETZ QUARTET—Personnel: Hans Letz, first violin; Edwin Bachmann, second violin; William Schubert, viola; Horace Britt, 'cello. Mgt: Daniel Mayer, Inc., New York.

LITTLE SYMPHONY OF CHICAGO—Twenty-five instruments. George Dasch, conductor. Mgt: Carl Schulte, McClurg Bldg., Chicago, Ill.

LONDON STRING QUARTET—Personnel: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola; C. Warwick Evans, 'cello. Mgt: Wolfsohn Mus. Bur., New York.

MAIER and PATTISON (duo-pianists) Mgt: Daniel Mayer, Inc., New York.

METROPOLITAN GRAND OPERA QUARTET—Personnel: Marie Sundelius, soprano; Julia Claussen, mezzo-soprano; Paul Althouse, tenor; Arthur Middleton, basso. Mgt: Haensel & Jones, New York.

MUENZER TRIO—Personnel: Hans Muenzer, violin; Hans Koelbel, 'cello; Rudolph Wagner, piano. Address: 500 Kimball Hall, Chicago, Ill.

NEW YORK CHAMBER MUSIC SOCIETY—Director: Carolyn Beebe. Mgt: Concert Guild, New York.

NEW YORK STRING QUARTET—Personnel: Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; Bedrick Vaska, 'cello. Mgt: Con. Mgt. Arthur Judson, New York.

NEW YORK TRIO—Personnel: Louis Edlin, violin; Cornelius Van Vliet, 'cello; Clarence Adler, piano. Address: 137 W. 86th St., New York.

NORFLEET TRIO—Personnel: Catherine Norfleet, violin; Leeper, 'cello; Helen,

piano. Address: 542 W. 112th St., New York.

PASMORE TRIO—Mgt: H. & A. Culbertson, New York-Chicago.

PHILADELPHIA ORCHESTRA ENSEMBLE—Mgt: Conc. Mgt. Arthur Judson, Packard Bldg., Philadelphia, Pa.

PHILHARMONIC GROUP—Personnel: Edwin Swain, baritone; Dorsey Whittington, pianist; Charles King, pianist-accompanist. Mgt: Georges De Lisle, 321 B'way, New York.

PHILHARMONIC STRING QUARTET (of New York)—Personnel: Scipione Guidi, first violin; Arthur Lichstein, second violin; Louis E. Barzin, viola; Osvaldo Mazzucchi, 'cello. Mgt: Con. Mgt. Arthur Judson, New York.

PRINGLE TRIO—Personnel: Jessie Pringle, soprano and pianiste; Agnes, violin; Lillian, 'cello. Address: 2342 Calumet Ave., New York.

RICH-KINDLER-HAMMAN TRIO—Personnel: Thaddeus Rich, violin; Hans Kindler, 'cello; Ellis Clark Hamman, piano. Address c/o Philadelphia Orchestra, Philadelphia, Pa.

RICH QUARTET—Personnel: Thaddeus Rich, first violin; Harry Aleinikoff, second violin; Samuel Lipschey, viola; Hans Kindler, 'cello. Address: c/o Philadelphia Orchestra, Philadelphia, Pa.

SCHOFIELD-DILLING (baritone and harpiste)—Mgt: Loudon Charlton, New York.

SITTIG TRIO—Personnel: Margaret Sittig, violin; Edgar, 'cello; Fred V., piano. Address: 167 W. 80th St., New York.

STRINGWOOD ENSEMBLE—Personnel: Josef Stopak, first violin; Samuel Kuskin, second violin; Michael Cores, viola; Siemon Bellison, clarinet; Arthur Loesser, piano; Abram Borodkin, 'cello. Mgt: Daniel Mayer, Inc., New York.

SUTRO, ROSE & OTTILIE (duo-pianists)—Mgt: H. & A. Culbertson, New York-Chicago.

TOLLEFSEN TRIO—Personnel: Carl Tollefson, violin; Paul Gruppé, 'cello; Augusta Tollefson, piano. Address: 946 President St., Brooklyn, N. Y.

ZOELLNER QUARTET—Personnel: Antoinette, Amandres, Joseph Sr. and Joseph Jr. Zoellner. Address: Los Angeles, Cal.

OPERA COMPANIES IN THE UNITED STATES

METROPOLITAN OPERA COMPANY
—Giulio Gatti-Casazza, General Manager.
Edward Ziegler, Asst. General Manager.
Regular Season 1925-1926. Twenty-four weeks from November 2, 1925 to April 18, 1926. Board of Directors: Otto H. Kahn, Chairman; Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, George Eastman, Marshall Field, Robert Goelet, Frank Gray Griswold, Frederic A. Juilliard, Alvin W. Kreh, Clarence H. Mackay, Edward T. Stotesbury, Harry Payne Whitney, Cornelius Vanderbilt Whitney, Henry Rogers Winthrop. The Metropolitan Opera Company has announced its eighteenth season of Grand Opera under the direction of Mr. Giulio Gatti-Casazza. The following are the novelties announced to be produced: *Le Rossignol*, by Igor Stravinsky, in French; *La Vida Breve*, by Manuel de Falla, in Spanish; *La Cena delle Beffe* by Umberto Giordano, in Italian; *La Vestale*, by Gaspare Spontini, in Italian; *Sky-scrapers* (ballet), by John Alden Carpenter. In addition there will be the following revivals: *L'Heure Espagnole*, by Maurice Ravel, in French; *Don Quixote*, by Jules Massenet, in French; *I Gioielli della Madonna*, by Ermanno Wolf-Ferrari, in Italian; Gianni Schicchi, by Giacomo Puccini, in Italian; *The Barber of Bagdad*, by Peter Cornelius, in German and *The Bartered Bride*, by Friedrich Smetana, in German.

The season at the Metropolitan Opera House will begin on Monday evening, November 2, 1925, and will last twenty-four weeks. The regular subscription performances will take place as usual on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons.

The results of the past seasons have induced the Metropolitan Opera Company again to continue a subscription for a series of performances at popular prices on Saturday nights.

Special matinée performances of

novelties and other operas of popular and artistic interest also have been planned.

To maintain their popularity and render these events as varied as possible, the Management of the Metropolitan has engaged a number of instrumental artists to take part in the programmes of the Sunday Evening Concerts together with members of the Company.

The services of the conductors, Messrs. Artur Bodanzky, Louis Hasselmans, Gennaro Papi and Tullio Serafin have been retained.

The Metropolitan Opera Chorus will continue to be under the direction of Mr. Giulio Setti. When the occasion requires the regular chorus will be augmented by members of the Chorus School.

Miss Rosina Galli remains as Première Danseuse and Mr. Giuseppe Bonfiglio as Premier Danseur. Mr. August Berger will continue to coöperate with Miss Galli in the direction of the Corps de Ballet as well as in the supervision of the Metropolitan Ballet School, which latter will remain under the management of Miss Margaret Curtis.

Messrs. Samuel Thewman and Wilhelm von Wymental have been re-engaged as stage producers and directors.

The scenery has been designed and painted by Antonio Rovescalli, Milan; Paul Paquereau, Paris; Vittorio Rota, Milan; Joseph Urban, New York; Ernest M. Gros, New York; Willy Pogany, New York; Boris Anisfeld, Petrograd and New York; Joseph Novak, Scenic Dept., Metropolitan Opera House; Triangle Scenic Studio, New York; Prof. Hans Kautsky and Franz Rottonara, Vienna; Serge Soudeikine, New York; Robert Edmund Jones, New York.

The costumes are from designs by Attilio Comelli, London; G. Palanti, Milan; L. Sapelli (Caramba), Milan; Maison Marie Muelle, Paris; Joseph

Urban, New York; Ethel Fox, New York; Willy Pogany, New York; Gretel Urban Thurlow, New York; Robert Edmund Jones, New York.

The costumes are made by Maison Marie Muelle, Paris; Maison Chiappa, Teatro alla Scala, Milan; the Costume Atelier of the Metropolitan Opera House and Maison Freisinger, New York. The season's operas will be selected from the following Standard Répertoire: Carmen by Bizet; Mefistofele by Boïto; Pelléas et Mélisande by Debussy; Lucia di Lammermoor by Donizetti; Marta by Flotow; Andrea Chenier, and Fedora by Giordano; Faust, Romeo et Juliette by Gounod; La Juive by Halevy; Pagliacci by Leoncavallo; L'Oracolo by Leoni; Cavalleria Rusticana and L'Amico Fritz by Mascagni; Manon, Thaïs and Le Roi de Lahore by Massenet; L'Africana and Denorah by Meyerbeer; L'Amore dei Tre Re and Giovanni Gallurese by Montemezzi; Boris Godunoff by Moussorgsky; Così Fan Tutte by Mozart; Les Contes d'Hoffmann by Offenbach; La Gioconda by Ponchielli; La Bohème, Madama Butterfly, Manon Lescaut and Tosca by Puccini; Le Coq d'Or by Rimsky-Korsakoff; Il Barbiere di Siviglia by Rossini; Samson et Dalila by Saint-Saëns; Rosenkavalier by Strauss; Petrushka by Stravinsky; Aïda, Don Carlos, Ernani, Falstaff, La Forza del Destino, La Traviata, Il Trovatore and Rigoletto by Verdi; Die Meistersinger, Götterdämmerung, Lohengrin, Parsifal, Rheingold, Siegfried, Tannhäuser, Tristan und Isolde and Walküre by Wagner; Der Freischütz by Weber.

The Metropolitan Opera Company has engaged the following artists: Sopranos: Mmes. Frances Alda, Grace Anthony, Lucrezia Bori, Ellen Dalossy, Yvonne d'Arle, Florence Easton, Minnie Egener, Amelita Galli-Curci, Nanette Guilford, Elvira de Hidalgo, Louise Hunter, Maria Jeritza, Elizabeth Kandt (new), Nanny Larsen-Todsen, Queena Mario, Toti dal Monte, Berta Morena, Nina Morgana, Maria Mueller, Frances Peralta, Rosa Ponselle, Elisabeth Rethberg, Laura Robertson, Marcella Roeseler, Joan Ruth, Charlotte Ryan, Thalia Sabaneeva, Lenora Sparkes, Marie Sundelius, Marion Talley (new), Marie Tiffany and Phradie Wells.

Mezzo Sopranos and Contraltos: Mmes. Merle Alcock, Cecil Arden, Mary Bonetti, Ina Bourskaya, Karin Branzell, Julia Claussen, Raymonde Delaunois, Dorothea Flexer (new), Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Carmela Ponselle (new), Ernestine Schumann-Heink, Marion Telva and Henriette Wakefield.

Tenors: Messrs. Max Altglass, Angelo Bada, Max Bloch, Mario Chamlee, Rafaelo Diaz, Ralph Errolle, Miguel Fleta, Vittorio Fullin (new), Beniamino Gigli, Edward Johnson, Morgan Kingston, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Lauritz Melchior (new), Giordano Paltrinieri, Curt Taucher, and Armand Tokatyan.

Baritones: Messrs. Mario Basiola (new), Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Carl Schlegel, Friedrich Schorr, Gustav Schützendorf, Antonio Scotti, Lawrence Tibbett and Clarence Whitehill.

Bassos: Messrs. Paolo Ananian, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Leon Rothier, Frederick Vajda, James Wolfe.

Conductors: Messrs. Giuseppe Tambuschek, Artur Bodanzky, Louis Hasselmans, Gennaro Papi, Tullio Serafin and Giulio Setti.

Assistant Conductors: Messrs. Julius Bürger, Giuseppe Cesati, Fausto Cleva, Riccardo Dellera, Antonio dell'Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Vittorio Versè. Chorus Master: Mr. Giulio Setti.

Stage Directors: Messrs. Samuel Thewman and Wilhelm von Wymetal. Stage Manager: Mr. Armando Agnini. Assistant Stage Managers: Messrs. Oscar Sannee and Lodovico Viviani. Ballet Masters: Miss Rosina Galli, Messrs. Ottokar Bartik, August Berger and Adolph Bolm. Première Danseuse, Miss Rosina Galli. Premier Danseur: Mr. Giuseppe Bonfiglio. Mimes and Danseurs: Messrs. Adolph Bolm and Alexis Kosloff. Solo Danseuses: Misses Florence Rudolph and Lilian Ogden. Librarian: Mr. Lionel Mapleson.

CHICAGO CIVIC OPERA COMPANY

—Auditorium Theatre, Chicago, Ill. Fourth season, 1925-26. Twelve weeks in Chicago from November 3, 1925. Thereafter a tour which will be either of seven or eight weeks. Committee on Management: Samuel Insull, President; Stanley Field, Secretary; Herbert M. Johnson, Business Manager; Clark A. Shaw, Manager on Tour; Giorgio Polacco, Musical Director; Harry W. Beatty, Technical Director; Jesse D. Scheinman, Auditor.

Novelties and Révivals: Resurrection, Der Rosenkavalier, A Light from St. Agnes, The Witch of Salem, Namiko San and La Fête à Robinson (Ballet Pantomime), Falstaff, Un Ballo in Maschera, Elisir d'Amore, La Figlia del Reggimento, Manon Lescaut, The Marriage of Figaro, Le Chemineau, Herodiade, Mignon, Die Walküre. The standard répertoire will be selected from the same operas as last season.

The artistic personnel: Sopranos: Toti dal Monte, Olga Forrai, Helen Freund, Mary Garden, Alice d'Hermanoy, Elizabeth Kerr, Florence Macbeth, Edith Mason, Tamaki Miura, Claudia Muzio, Stella Norelli, Graziella Pareto, Rosa Raisa, Eleanor Sawyer, Clara Shear, Peggie Sheridan. Mezzo-soprani and contralti: Maria Claessens, Anna Correnti, Louise Homer, Augusta Lenska, Kathryn Meisle, Devora Nadworney, Irene Pavloska, Cyrena Van Gordon. Tenors: Fernand Ansseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall, Jose Mojica, Lodovico Oliviero, Theodore Ritch, Tito Schipa. Baritones: Georges Baklanoff, William Beck, Riccardo Bonelli, Desire Defrere, Cesare Formichi, Gildo Morelato, Giacomo Rimini, Robert Steel, Ernesto Torti. Bassi: Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Antonio Nicolicich, Vittorio Trevisan. Musical Director: Giorgio Polacco. Conductors: Gabriel Grovlez, Roberto Moranzoni, Giorgio Polacco, Henry G. Weber. Assistant Conductors: Dino Bigalli, Charles Lauwers, Antonio Sabino, Frank St. Leger, Giacomo Spadoni.

AMERICAN OPERA SOCIETY OF CHICAGO—(See Special Organizations).

BOSTON CIVIC GRAND OPERA COMPANY—Two weeks' season in New

York, and thereafter tour of the United States as far as Denver. Clara Jacobo, President; Angelo G. Rocco, Vice-President; Charles D. Malaguti, Treasurer; Joseph Meranda, Secretary; Alberto Baccolini, artistic director. (Disbanded fall of 1925.)

CALIFORNIA OPERA COMPANY—

Olympic Auditorium, Los Angeles, Cal. About seven performances during October with same artists and répertoire as the San Francisco Opera Company. Gaetano Merola, General Director; Alex. Bevani, Artistic Director; L. E. Behymer, Manager; Rena Macdonald, Associate.

CINCINNATI AMERICAN OPERA FOUNDATION—

Incorporated by Mrs. George Dent Crabbs, Walter A. Draper, John D. Sage, Charles P. Taft, John J. Rowe, for the purpose of developing American opera by giving performances of native operatic compositions.

HINSHAW OPERA COMPANIES—

Fifth Annual Tour in Mozart's Marriage of Figaro, Donizetti's Elixir of Love and other works of Opéra Comique, sung in English with Chamber Orchestra. William Wade Hinshaw, Impresario, 1 West 51st Street, New York. General Management: Daniel Mayer, Inc., Aeolian Hall, New York. Season 1925-26 Itinerary starts week of November 9 (New York), and will last until April 17 (Connecticut).

LOS ANGELES GRAND OPERA ASSOCIATION—

About five subscription performances at the Philharmonic Auditorium, Los Angeles, Cal., during the last week in September and the first of October. Judge Benjamin F. Bledsoe, President; Merle Armitage, Business Executive, 424 Auditorium Building, Los Angeles, Cal. Wolfsohn Musical Bureau, New York, Agents.

PHILADELPHIA CIVIC OPERA COMPANY—

Season 1925-1926 will consist of ten operas on Thursday evenings at the Philadelphia Metropolitan Opera House, beginning November 5, 1925, and ending March 25, 1926. Mrs. Henry M. Tracy, President and General Manager; Alexander Smallens, Musical Director. Offices of the Company: Room 807, 1600 Walnut Street, Philadelphia, Pa. Operas scheduled for season 1925-26: Tannhäuser, Jewels of the

Madonna, Faust, Cavalleria Rusticana, Pagliacci, La Navarraise, Gianni Schicchi, Carmen, Rigoletto, Samson et Dalila, Tosca.

RAVINIA COMPANY—Annual season of about ten weeks of Opera and Concerts beginning toward the end of June until Labor Day, given at Ravinia, Highland Park, Ill. Louis Eckstein, President; James A. Patten and Ward W. Willits, Vice-Presidents; Frank E. Nejedly, Secretary; Percy B. Eckart, Secretary; Arthur M. Lowrie, Manager. Executive offices: 1908 North American Building, Chicago, Ill. Announcement of roster of artists and répertoire is made by the President on or about May of each year.

SAN CARLO GRAND OPERA COMPANY—Annual season of about 40 weeks, of which four are in New York, one in Boston, one in Chicago, one in New Orleans and the balance all over the United States, including two in Detroit, one in Pittsburgh, one in St. Louis, one week in Seattle, two weeks in San Francisco and three in Los Angeles. Fortune Gallo, General Director. Executive Offices: Aeolian Hall, New York City. Personnel: Mmes. Gladys Axman, Sofia Charlebois, Leonora Cori, Stella de Mette, Anna Fitziu (guest), Alice Gentle (guest), Zara Jay, Olga Kargau, Josephine Lucchese, Tamaki Miura (guest), Anne Roselle, Bianca Saroya, Bernice Schalker, Louise Taylor, Yvonne Trava, Anne Yago. Messrs. George Cehanovsky, Natale Cervi, Francesco Curci, Pietro DeBiasi, Emilio Ghirardini, Giuseppe Interrante, Manuel Salazar, Henri Scott, Amund Sjovik, Franco Tafuro, Lodovico Tomarchio, Gaetano Tommasini, Mario Valle, Gioacchino Villa. Conductor: Carlo Peroni.

Répertoire: Aida, Butterfly, Rigoletto, Bohème, Cavalleria Rusticana, Faust, Pagliacci, Tosca, Traviata, Trovatore, Thaïs, Carmen, Samson et Dalila, Gioconda, Gioielli della Madonna, Lucia, Tales of Hoffmann, Barbier di Siviglia, Forza del Destino, Martha, Norma, Un Ballo in Maschera, Otello, Romeo et Juliette, Lohengrin, Andrea Chenier, Fra Diavolo, Alglala, Hänsel and Gretel, La Navarraise.

SAN DIEGO OPERA COMPANY—Annual season of about one week at the Spreckels Theatre, San Diego, Cal., giving five subscription and one extra performance during October. George W. Moulton, President; Buren Schryock, general director. Executive Offices: 624 B Street, San Diego, Cal. Artists and répertoire announced by the General Director during the summer.

SAN FRANCISCO OPERA COMPANY—About eight subscription and two extra performances at the Exposition Auditorium beginning toward the end of September and extending until the first week of October. Robert I. Bentley, President of the San Francisco Opera Association. Gaetano Merola, General Director. Executive Offices: 68 Post Street, San Francisco, Cal. Roster of artists and répertoire are announced by the General Director during the summer.

WASHINGTON OPERA COMPANY—Seven Monday evening series given at the Washington Auditorium. Edouard Albion, General Director. Operas scheduled for season 1925-26: Tosca, Bohème, Don Carlos, Thaïs, Fra Diavolo and Lohengrin. Artists to be announced. Executive Offices: 1814 G. Street, Washington, D. C.

CONDUCTORS

BAMBOSCHECK, Giuseppe—Born in Italy. Metropolitan Opera Co., New York.

BARNABINI, Attico—Born in Italy. Chorus Master Chicago Civic Opera Co., Chicago, Ill.

BARLOW, Howard—Born in U. S. A. Address: 54 W. 51st St., New York.

BIMBONI, Alberto—Born in Italy. Nat. American. Address: 2025 Broadway, New York.

BLOCH, Ernest—Born in Geneva, Switzerland. Address: Hollywood, Los Angeles, Cal.

BODANZKY, Artur—Born in Vienna. Metropolitan Opera Co., New York.

CASELLA, Alfredo—Born in Italy. State Symphony Orchestra, New York.

CESATI, Giuseppe — Born in Italy. Asst. Con. Metropolitan Opera Co., New York.

CIMINI, Pietro—Born in Italy. Address: 2244 Cleveland Ave., Chicago, Ill.

CLIFTON, Chalmers—Born in U. S. A. Address: 165 E. 60th St., New York.

COATES, Albert—Born in Russia. Address: 24 Lyndhurst Gardens, Hampstead, London N. W.

DAMROSCH, Walter—Born in Breslau, Germany. Nat. American. New York Symphony Orchestra, New York.

DE LAMARTER, Eric—Born in Lansing, Mich. Asst. Cond., Chicago Symphony Orchestra.

SELLERA, Riccardo—Born in Italy. Asst. Cond., Metropolitan Opera Co., New York.

DELL'OREFICE, Antonio—Born in Italy. Asst. Cond., Metropolitan Opera Co., New York.

DE RUBERTIS, N.—Address: 3000 Troost Ave., Kansas City, Mo.

DOHNANYI, Ernst von—Born in Pozsony, Hungary. State Symphony Orchestra, New York.

ERB, John Warren—Born in U. S. A. Address: 37 W. 72nd St., New York.

FRANCHETTI, Aldo—Born in Italy. Address: Hotel Ansonia, New York.

FURTWAENGLER, Wilhelm—Born in Berlin, Germany. Philharmonic Orchestra, New York.

GABRILOWITSCH, Ossip—Born in Petrograd, Russia. Detroit Symphony Orchestra, Detroit, Mich.

GALES, Weston—Born in U. S. A. Address: Yale Club, New York.

GANZ, Rudolph—Born in Zurich, Switzerland. St. Louis Symphony Orchestra, St. Louis, Mo.

GOLDMAN, Edwin Franko—Bandmaster. Cond. The Goldman Band. 202 Riverside Drive, New York.

GOLDSCHMANN, Vladimir—Born in Paris, France. Address: Bogue-Laberge, New York.

GOOSSENS, Eugène—Born in London, England. Rochester Philharmonic Orchestra, Rochester, N. Y.

GUERRIERI, Fulgenzio—Born in Italy. Address: c/o Antonio Bagarozy, New York.

HADLEY, Henry—Born in U. S. A. New York Philharmonic Society.

HAGEMAN, Richard—Born in Holland. Nat. American. Address: 257 W. 86th St., New York.

HANSON, Howard—Born in U. S. A. Eastman School of Music, Rochester, N. Y.

HARMATI, Sandor—Omaha Symphony, Omaha, Neb.

HASSELMANS, Louis—Born in Paris, France. Metropolitan Opera Co., New York.

HERTZ, Alfred—Born in Frankfort, Germany. San Francisco Symphony Orchestra, San Francisco, Cal.

JACCHIA, Agide—Born in Lugo, Italy. Boston Symphony Orchestra, Boston, Mass.

- JACOBS, Max—Born in Roumania. Nat. American. Address: 226 W. 70th St., New York.
- KINDLER, Hans—Born in Rotterdam, Holland. Address: Cresheim Arms, Ellenville, Pa.
- KLEMPERER, Otto—Born in Breslau, Germany. New York Symphony Orchestra, New York.
- KNOCH, Ernest—Address: c/o W. W. Hinshaw, New York.
- KOLAR, Victor—Born in Budapest, Hungary. Detroit Symphony Orchestra, Detroit, Mich.
- KOUSSEVITZKY, Serge—Born in Russia. Boston Symphony Orchestra, Boston, Mass.
- KRUEGER, Karl—Philharmonic Orchestra, Los Angeles, Cal.
- LA ROTELLA, Pasquale—Born in Italy. Address: c/o Antonio Bagarozy, New York.
- LEGINSKA, Ethel—Born in Hull, England. Mgt: Haensel & Jones, New York.
- LUTKIN, Peter—Address: Northwestern Univ., Evanston, Ill.
- MENDOZA, David—Born in New York. Address: Capitol Theatre, New York.
- MENGELBERG, Willem—Born in Utrecht, Holland. Philharmonic Orchestra, New York.
- MEROLA, Gaetano—Born in Italy. San Francisco Opera Co., San Francisco, Cal.
- MONTANI, Nicola—Address: 2025 Broadway, New York.
- MOORE, Earl V.—Born in U. S. A. Address: University School of Music, Ann Arbor, Mich.
- MORANZONI, Roberto—Born in Italy. Chicago Civic Opera Co., Chicago, Ill.
- NELSON, Edgar A.—Address: Bush Conservatory, Chicago.
- NORDEN, Lindsay N.—Born in U. S. A. Address: Anita Apts., Philadelphia, Pa.
- OBERHOFFER, Emil—Born in Munich, Germany. Address: San Diego, Cal.
- PAPALARDO, Arturo—Born in Italy. Address: 109 W. 57th St., New York.
- PAPI, Gennaro—Born in Naples, Italy. Metropolitan Opera Co., New York.
- PERONI, Carlo—Born in Rome, Italy. San Carlo Opera Co., New York.
- POLACCO, Giorgio—Born in Venice, Italy. Nat. American. Chicago Civic Opera Co., Chicago, Ill.
- PRESS, Michael—Born in Russia. Address: 33 W. 37th St., New York.
- REINER, Fritz—Born in Budapest, Hungary. Cincinnati Symphony Orchestra, Cincinnati, Ohio.
- RICH, Thaddeus—The Philadelphia Orchestra, Philadelphia, Pa.
- RIEDEL, Carl—Born in Germany. Address: 104 W. 80th St., New York.
- RIESENFIELD, Hugo—Rialto Theatre, New York.
- ROTHWELL, Walter H.—Born in England. Los Angeles Philharmonic Orchestra, Los Angeles, Cal.
- SAMOSSOUD, Jacques—Born in Russia. Washington National Opera Co., Washington, D. C.
- SCHINDLER, Kurt—Born in Berlin, Germany. Director, Schola Cantorum, 34 E. 51st St., New York.
- SERAFIN, Tullio—Born in Cavarzere, Italy. Metropolitan Opera Co., New York.
- SETTI, Giulio—Born in Italy. Chorus Master, Metropolitan Opera Co., New York.
- SHAVITCH, Vladimir—Born in Russia. Syracuse Symphony Orchestra, Syracuse, N. Y.
- SMALLENS, Alexander—Born in Russia. Philadelphia Civic Opera Co., Hotel Majestic, Philadelphia, Pa.
- SODERO, Cesare—Born in Italy. Address: c/o Antonio Bagarozy, New York.
- SOKOLOFF, Nikolai—Born in Petrograd, Russia. Cleveland Orchestra, Cleveland, Ohio.
- SOUSA, John P.—Born in Washington, D. C. Bandmaster. Address: 1451 Broadway, New York.
- SPADONI, Giacomo—Born in Italy. Chicago Civic Opera Co., Chicago, Ill.
- STOCK, Frederick—Born in Julich, Germany. Chicago Symphony Orchestra, Chicago, Ill.
- STOESSEL, Albert—Born in St. Louis, Mo. Oratorio Society of New York.
- STOKOWSKI, Leopold—Born in London, England. Philadelphia Orchestra, Philadelphia, Pa.
- STRANSKY, Josef—Born in Bohemia. Address: Hotel St. Regis, New York.

- TOSCANINI, Arturo—Born in Parma, Italy. La Scala Opera, Milano, Italy. Guest with Philharmonic Orchestra of New York.
- TOWNSEND, Stephen—Born in U. S. A. Chorus Master, Society of the Friends of Music, New York.
- VAN DER STUCKEN, Frank V.—Born in Fredericksburg, Texas. Cincinnati Music Festival Association.
- VAN GROVE, Isaac—Born in U. S. A. Chicago Civic Opera Co., Chicago, Ill.
- VAN HOOGSTRATEN, Willem—Born in Holland. Portland Symphony Orchestra, Portland, Ore.
- VERBRUGGHEN, Henri—Born in Brussels, Belgium. Minneapolis Symphony Orchestra, Minneapolis, Minn.
- VERSE, Vittorio—Born in Italy. Metropolitan Opera Co., New York.
- VOLPE, Arnold—Born in Kovno, Russia. Chicago Musical College, Chicago, Ill.
- WALLER, Frank—Born in St. Paul, Minn. Address: 30 West 44th Street, New York City.
- WALTER, Bruno—Born in Berlin, Germany. Symphony Orchestra of New York.
- WEBER, Henry G.—Born in U. S. A. Chicago Civic Opera Co., Chicago, Ill.
- WILLIAMSON, John Finley—Born in U. S. A. Dayton Westminster Choir, Dayton, Ohio.
- WOLLE, Fred J. Dr.—Born in Bethlehem, Pa., Bach Choir, Bethlehem, Pa.
- ZERRAHN, Carl—Address: Worcester, Mass.
- ZURO, Josiah—Born in Russia. Address: Zuro Grand Opera Co., Steinway Hall, New York.

INSTRUMENTALISTS

PIANISTS

- ADLER, Clarence—Born in Cincinnati, O. Concert, Ensemble. Mgt.: Ruth Tager, 137 West 86th St., New York.
- ADLER, Joseph—Born in Cincinnati, O. Concert, Ensemble. Mgt: Ruth Tager, 137 W. 86th St., New York.
- ANTHEIL, George—Born in Trenton, N. J. Concert. Mgt: M. H. Hanson, New York.
- BACHAUS, Wilhelm—Born in Leipzig, Germany. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- BACON, Katherine—Born in England. Concert. Mgt: Haensel & Jones, New York.
- BALAS, Clarice—Born in Ohio. Concert. Address: 3057 W. 14th St., Cleveland, O.
- BALLON, Ellen—Born in Canada. Concert. Mgt: Daniel Mayer, New York.
- BARTOK, Bela—Born in Nagyszentmiklos, Roumania. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- BAUER, Harold—Born in London. Nat. American. Concerts. Mgt: Metropolitan Mus. Bur., New York.
- BERUMEN, Ernesto—Born in Mexico. Concert. Address: 14 West 68th St., New York.
- BOROVSKY, Alexander—Born in Russia. Concert. Mgt: Loudon Charlton, New York.
- BOYLE, George F.—Born in Australia. Concert. Address: Curtis Inst. of Music, Philadelphia, Pa.
- BRAILOWSKY, Alexander—Born in Russia. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- BRARD, Magdeleine — Born in France. Concert. Mgt: R. E. Johnston, New York.
- BROCKWAY, Howard—Born in Brooklyn, N. Y. Concert. Address: 424 East 57th St., New York.
- BUELL, Dai—Born in U. S. A. Concert. Address: c/o Wolfsohn Musical Bureau, New York City.
- BYRD, Winifred—Born in U. S. A. Concert. Mgt: Marie Gouled, New York.
- CANNON, Franklin—Born in Andover, N. Y. Concert Address: 505 Carnegie Hall, New York.
- CARNAHAN, Franklyn—Born in Ravenna, O. Concert. Address: 7801 Euclid Ave., Cleveland, Ohio.
- CARRERAS, Maria—Born in Rome, Italy. Concert. Mgt: Loudon Charlton, New York.
- CASELLA, Alfredo—Born in Turin, Italy. Concert. Mgt: Loudon Charlton, New York.
- CHERKASSKY, Shura—Born in Russia. Concert. Mgt: Loudon Charlton, New York.
- CHIAPUSSO, Jan—Born in Holland. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- CORTEZ, Leonora. Concert. Mgt: Universal Artists, Inc., New York.
- CORTOT, Alfred—Born in Nyon, Switzerland, of French parentage. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- COTTLOW, Augusta—Born in Shelbyville, Ill. Concert. Address: 385 Fort Washington Ave., New York.
- COX, Persis—Born in Quincy, Ill. Concert. Address: Trinity Court, Dartmouth St., Boston, Mass.
- DECK, Ida—Born in Buckhannon, W. Va. Concert. Mgt: Jean Wiswell, New York.
- DEERING, Henri—Born in U. S. A. Concert. Care of Baldwin Piano Co., New York.
- DENTON, Oliver—Born in New York. Concert. Address: 346 West 71st St., New York.
- De PACHMANN, Vladimir—Born in Odessa, Russia. Concert. Mgt: Metropolitan Mus. Bureau, New York.
- DEYO, Ruth—Born in Poughkeepsie, N. Y. Address: 5 E. 51st St., New York.

- DIXON, Frederic—Born in Nebraska. Concert. Address: 257 W. 86th St., New York.
- DOHNANYI, Ernst von—Born in Hungary. Concert. Address: State Symphony Orchestra, New York.
- DUCKWITZ, Dorothy Miller—Born in U. S. A. Concert. Address: 145 West 77th St., New York.
- FILIPPONI, Tina—Born in Italy. Concert. Mgt: R. E. Johnston, New York.
- FRIEDBERG, Carl—Born in Austria. Concert. (Former Mgt: S. Hurok, Inc., New York).
- FRIEDMAN, Ignaz—Born in Cracow, Poland. Concert. Mgt: Metropolitan Mus. Bureau, New York.
- GABRILOWITSCH, Ossip — Born in Petrograd, Russia. Nat. American. Concert, Conducting. Mgt: Metropolitan Mus. Bur., New York.
- GALLICO, Paolo—Born in Trieste. Address: 174 W. 79th St., New York.
- GANZ, Rudolph—Born in Zurich, Switzerland. Concert, Conducting. Address: Hotel Chase, St. Louis, Mo.
- GIESEKING, Walter—Born in Lyons, France. Concert. Mgt: Chas. L. Wagner, New York.
- GIORNI, Aurelio—Born in Rome, Italy. Ensemble. Mgt: Emma J. Brazier, 100 West 80th St., New York.
- GLASS, Julia—Born in U. S. A. Concert. Address: 587 Riverside Drive, New York.
- GODOWSKY, Leopold—Born in Vilna, Poland. Nat. American. Concert. Address: Hotel Ansonia, New York.
- GONVIERRE, Claude—Born in U. S. A. Concert. Address: 799 Seventh Ave., New York.
- GORDON, Philip—Born in Cincinnati, O. Concert. Address: 12 West 113th St., New York.
- GORNO, Romeo—Born in Italy. Nat. American. Concert, Ensemble. Address: College of Music, Cincinnati, O.
- GRADOVA, Gitta—Born in Chicago, Ill. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- GRAINGER, Percy—Born in Australia. Nat. American. Concert. Mgt: Antonia Sawyer, White Plains, N. Y.
- HALL, Frances—Born in Erie, Pa. Concert. Mgt: Evelyn Hopper, New York.
- HARRACK, Charles de—Born in Russia. Nat. American. Concert. Address: Cleveland, Ohio.
- HARRIS, Tomford—Born in Chicago, Ill. Concert. Mgt: Antonia Sawyer, White Plains, N. Y.
- HASKIL, Clara—Born in Roumania. Concert. Mgt: Bogue-Laberge, New York.
- HAVENS, Raymond—Born in U. S. A. Concert. Address: 87 Pinckney St., Boston, Mass.
- HESS, Myra—Born in England. Concert. Mgt: Annie Friedberg, New York.
- HILSBERG, Ignace—Born in Poland. Concert. Mgt: Beckhard & Macfarlane, New York.
- HOFMANN, Josef—Born in Podgorze, Poland. Nat. American. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- HORVATH, Cecile de—Born in Boston, Mass. Concert. Address: 100 Lincoln Ave., Riverside, Ill.
- HUARTE, Julian—Born in Spain. Concert. Address: Woodside, L. I., N. Y.
- HUGHES, Edwin—Born in Washington, D. C. Concert. Address: 340 West 89th St., New York.
- HUTCHESON, Ernest—Born in Melbourne, Australia. Concert. Mgt: Loudon Charlton, New York.
- JANSON, Selmar—Born in Germany. Concert. Address: Carnegie Inst. of Technology, Pittsburgh, Pa.
- LAMOND, Frederic—Born in Glasgow, Scotland. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- LANDOWSKA, Wanda—Born in Warsaw, Poland. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- LEGINSKA, Ethel—Born in Hull, England. Concert. Mgt: Haensel and Jones, New York.
- LEOPOLD, Ralph—Born in Pottstown, Pa. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- LESCHETIZKY, Marie Gabriele—Born in Przemysl, Poland. Concert. Mgt: Wolfsohn Mus. Bur.
- LEVITZKI, Mischa—Born in Russia. Nat. American. Concert. Mgt: Daniel Mayer, Inc., New York.
- LHEVINNE, Josef—Born in Russia. Concert. Mgt: Evans & Salter, New York.

- LIEBLING, George—Born in Germany. Concert. Address: Kimball Hall, Chicago, Ill.
- LISZNIEWSKA, Marguerite Melville—Born in U. S. A. Concert. Address: Cincinnati Con. of Mus., Cincinnati, Ohio.
- MACDOWELL, Mrs. Edward—Born in U. S. A. Lecture-recitals. Address: Peterborough, N. H.
- MAIER, Guy—Born in Buffalo, N. Y. Concert. Mgt: Daniel Mayer, Inc., New York.
- MALKIN, Manfred—Born in Russia. Nat. American. Concert. Mgt: Haensel & Jones, New York.
- MANA-ZUCCA—Born in U. S. A. Concert. Address: 12 E. 86th St., New York.
- MENTH, Herma—Born in Austria. Nat. American. Concert. Address: 55 Tieemann Place, New York.
- MERO, Yolanda—Born in Hungary. Nat. American. Concert. Mgt: Haensel & Jones, New York.
- MIROVITCH, Alfred—Born in Russia. Concert. Mgt: H. Godfrey Turner, New York.
- MOISEIVITCH, Benno—Born in Russia. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- MOORE, Francis—Born in El Paso, Texas. Concert and Ensemble. Mgt: Evelyn Hopper, New York.
- MORRIS, Harold—Born in San Antonio, Texas. Concert. Address: 316 West 95th St., New York.
- MUNZ, Mieczyslaw—Born in Russia. Concert. Mgt: Haensel & Jones, New York.
- NAEGELE, Charles—Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.
- NASH, Frances—Born in Omaha, Neb. Concert. Mgt: Evelyn Hopper, New York.
- NEY, Elly—Born in Bonn, Germany. Concert, Ensemble. Mgt: Beckhard & Macfarlane, New York.
- NOVAES, Guiomar—Born in Brazil. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- NYIREGYHAZI Erwin—Born in Hungary. Concert. Address: Care of Knabe Piano Co., New York.
- ORNSTEIN, Leo—Born in Russia. Nat. American. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- OSWALD, Alfredo—Born in Italy, Brazilian Citizen. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- PADEREWSKI, Ignace J.—Born in Kurylowka, Poland. Concert. Mgt: George Engles, New York.
- PALMGREN, Selim—Born in Finland. Concert. Address: Eastman School of Music, Rochester, N. Y.
- PATTISON, Lee—Born in Grand Rapids, Wis. Concert. Mgt: Daniel Mayer, Inc., New York.
- PELTON-JONES, Frances—Born in U. S. A. Concert. Address: Hotel Endicott, New York.
- PETERS, Jessie—Born in U. S. A. Concert. Mgt: A. E. Currier, 1578 Inglis Ave., Columbus, Ohio.
- PETTIS, Ashley—Born in California. Concert. Address: Eastman School of Music, Rochester, N. Y.
- POUISHNOFF, Leff—Born in Russia. Concert. Mgt: M. H. Hanson, New York.
- POWELL, John—Born in Richmond, Va. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- PRESENT, Rata—Born in Rochester, N. Y. Concert. Address: Hotel Ansonia, New York.
- PROKOFIEFF, Serge—Born in Sontzvka, Russia. Concert. Mgt: Haensel & Jones, New York.
- RACHMANINOFF, Sergei—Born in Novgorod, Russia. Concert. Mgt: Charles Foley, Boston, Mass.
- REUTER, Rudolph—Born in New York, N. Y. Concert. Mgt: Haensel & Jones, New York.
- RICHOLSON-SOLLITT, Edna—Born in U. S. A. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- ROMAINE, Ninon—Born in U. S. A. Concert. Mgt: M. H. Hanson, New York.
- ROSENTHAL, Moriz—Born in Poland. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- ROSS, Frederic Mills—Born in Des Moines, Iowa. Concert. Address: Ross Conservatory, Waterloo, Iowa.

- ROUS**, Marion—Born in Baltimore, Md. Concert, Lecture-recitals. Mgt: Evelyn Hopper, New York.
- RUBINSTEIN**, Arthur—Born in Lodz, Russia. Concert. Mgt: George Engles, New York.
- RUBINSTEIN**, Beryl—Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.
- SAMAROFF**, Olga—Born in San Antonio, Texas. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- SAMUEL**, Harold—Born in England. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- SAPERTON**, David—Born in Pittsburgh, Pa. Concert. Address: Curtis Inst. of Music, Philadelphia, Pa.
- SCHELLING**, Ernest—Born in Belvedere, N. J. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- SCHMITZ**, E. Robert—Born in France. Concert, Lectures. Mgt: Bogue-Laberge, New York.
- SCHNITZER**, Germaine—Born in France. American citizen by marriage. Concert. Address: 1000 Park Ave., New York.
- SCIARRETTI**, Alberto—Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.
- SHATTUCK**, Arthur—Born in Wisconsin. Concert. Mgt: Margaret Rice, 414 Milwaukee St., Milwaukee, Wis.
- SHERIDAN**, Frank—Born in U. S. A. Concert. Address: c/o Con. Mgt. Arthur Judson, New York.
- SILBERTA**, Rhea—Born in Pocahontas, Va. Concert. Address: 220 West 107th St., New York.
- SILOTI**, Alexander—Born in Kharkov, Russia. Concert. Mgt: George Engles, New York.
- SITTIG**, Frederick V.—Born in Utica, N. Y. Concert, Trio. Mgt: Sittig Trio Management, 167 West 80th St., New York.
- SOWERBY**, Leo—Born in U. S. A. Concert. Address: 306 South Wabash Ave., Chicago, Ill.
- STEEB**, Olga—Born in U. S. A. Concert, Ensemble. Mgt: Catharine Bamman, New York.
- STOJOWSKI**, Sigismond—Born in Strzelc, Poland. Concert. Mgt: Jean Wiswell, 250 West 57th St., New York.
- STURKOW-RYDER**, Theodora—Born in Philadelphia, Pa. Concert. Mgt: E. McShane, Chicago, Ill.
- SUTRO**, Rose and Otilie—Born in Baltimore, Md. Two-piano recitals. Address: c/o Morgan, Harjes and Co., Paris, France.
- TALLARICO**, Pasquale—Born in Italy. Nat. American. Concert. Address: Peabody Con. of Mus., Baltimore, Md.
- TOLCES**, Toska—Born in New York, N. Y. Concert. Mgt: Fitzgerald Music Co., 727 South Hill St., Los Angeles, Cal.
- TOLLEFSEN**, Augusta—Born in Germany. American by marriage. Ensemble. Address: 946 President St., Brooklyn, N. Y.
- TOVEY**, Donald Francis—Born in England. Concert. Mgt: Annie Friedberg, New York.
- VERNE**, Adela—Born in England. Concert. Mgt: George Engles, New York.
- WHITTINGTON**, Dorsey—Born in Illinois. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- ZEISLER**, Fannie Bloomfield—Born in Bielitz, Austria. American citizen. Concert. Address: Cooper Carlton Hotel, Chicago, Ill.

VIOLINISTS

- BALOKOVIC**, Zlatko—Born in Croatia. Concert. Mgt: Daniel Mayer, Inc., New York.
- BAROZZI**, Socrate—Born in Roumania. Nat. American. Concert. Mgt: Haensel & Jones, New York.
- BECKWITH**, Arthur—Born in England. Concertmaster Cleveland Orchestra.
- BLOCH**, Alexander—Born in Selma, Ala. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- BORISSOFF**, Josef—Born in Russia. Nat. American. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- BRETON**, Ruth—Born in Louisville, Ky. Concert. Mgt: Con. Mgt. Arthur Judson, New York.

- BROWN, Eddy—Born in Chicago, Ill. Concert. Address: 55 West 86th St., New York.
- BURLEIGH, Cecil—Born in Wyoming, N. Y. Concert. Address: University of Wisconsin, Madison, Wis.
- CHEMET, Renée—Born in France. Concert. Mgt: Godfrey Turner, New York.
- CORIGLIANO, John—Born in New York, N. Y. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- CULBERTSON, Sascha—Concert. (Former Mgt: S. Hurok, New York).
- DE RIBAUPIERRE, André—Born in France. Concert, Ensemble. Address: 2827 Euclid Ave., Cleveland, Ohio.
- DUSHKIN, Samuel—Born in Poland. Concert. Mgt: George Engles, New York.
- ELMAN, Mischa—Born in Russia. Nat. American. Concert. Mgt: Max Endicoff, New York.
- ENESCO, Georges—Born in Roumania. Concert. Mgt: Loudon Charlton, New York.
- FARBMAN, Harry—Born in U. S. A. Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- FARRAR, Mabel—Born in Cleveland, Ohio. Concert. Mgt: Beckhard & Macfarlane, New York.
- FLESCH, Carl—Born in Moson, Hungary. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- FRADKIN, Fredric—Concert. Address: 412 West 110th St., New York.
- FUCHS, Lillian—Concert. Address: 1469 Hoe St., New York.
- FUREDI, Sandor—Born in Hungary. Concert. (Former Mgt: S. Hurok, New York).
- GARDNER, Samuel—Born in Russia. Nat. American. Concert. Mgt: Loudon Charlton, New York.
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- CASALS, Pablo—Born in Vendrell, Spain. Concert. Mgt: Metropolitan Mus. Bur., New York.
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- KINDLER, Hans—Born in Rotterdam, Holland. Concert, Ensemble. Mgt: Con. Mgt. Arthur Judson, New York.
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- BALDWYN, Samuel—Organist. Born in U. S. A. Concert. Address: College of the City of New York.

- BARRERE, Georges—Flutist. Born in Bordeaux, France. Nat. applied for. Concert, Ensemble. Mgt: George Engles, New York.
- BERENGUER, Manuel—Flutist. Born in Spain. Concert, Ensemble. Mgt: Evans & Salter, New York.
- BOULANGER, Nadia—Organiste. Born in France. Concert. Mgt: George Engles, New York.
- BOVE, J. Henri—Flutist. Born in U. S. A. Concert, Ensemble. Address: 191 Claremont Ave., New York.
- CARL, Dr. William C.—Organist. Born in Bloomfield, N. J. Concert. Address: 17 E. 11th St., New York.
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- LANDOWSKA, Wanda—Harpsichordist. Born in Warsaw, Poland. Concert. Mgt. Con. Mgt. Arthur Judson, New York.
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- LIFSCHEY, Samuel—Violist. Concert, Ensemble. Address: c-o Philadelphia Symphony Orchestra.
- MAURO-COTTONE, Melchiore—Organist. Born in Italy. Concert. Address: Capitol Theatre, New York.
- MIDDLE SCHULTE, Wilhelm—Organist. Born in Werne, Germany. Concert. Address: 1705 Ridge Ave., Evanston, Ill.
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- YON, Pietro—Organist. Born in Italy. Concert. Address: Carnegie Hall, New York.
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THERESA, Maria. Born in Dresden, Germany. Nat. American. Mgt: Loudon Charlton, New York.

VADIE, Maryon—Born in U. S. A. Mgt: Evelyn Hopper, New York.

VLADIMIROFF, Pierre—Born in Russia. Mgt: Wolfsohn Mus. Bur., New York.

SINGERS

SOPRANOS

- ALDA, Frances—Lyric. Born in New Zealand. Opera, Concert. Mgt: Chas. L. Wagner, New York.
- ALSEN, Elsa—Dramatic. Born in Germany. Opera, Concert, Oratorio. Mgt: Annie Friedberg, New York.
- ANTHONY, Grace—Lyric. Born in U. S. A. Opera, Concert. Address: Metropolitan Opera Co., New York.
- ARAM, Zabelle—Coloratura. Born in Armenia. Mgt: Int. Lyric Bur., New York.
- ARMANDIE, Rose—Lyric. Born in France. Concert. Mgt: Bogue-Laberge Con. Mgt., New York.
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- AXMAN, Gladys—Dramatic. Born in Boston, Mass. Opera, Concert. Address: 265 Central Park West, New York.
- BANNERMAN, Joyce—Lyric. Born in Cleveland, Ohio. Concert, Oratorio. Mgt: Annie Friedberg, New York.
- BARBOUR, Inez (Mrs. Henry Hadley)—Lyric. Born in Bradford, Pa. Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- BARONI, Alice—Coloratura. Born in Baltimore, Md. Opera, Concert. Address: 263 West 93rd St., New York.
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- BAVE, Louise—Lyric-coloratura. Born in New York City. Opera, Concert, Oratorio. Mgt: R. T. Johnson, 17 W. 64th St., New York.
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- CHRISTIAN—Jessie—Lyric. Born in U. S. A. Concert. Address: 58 E: Congress St., Chicago, Ill.
- CURTIS, Vera—Lyric-dramatic. Born in Stratford, Conn. Opera, Concert, Oratorio. Address: 2 West 87th St., New York.
- DALE, Esther—Lyric. Born in Beaufort, So. Car. Concert, Oratorio. Mgt: Beckhard & Macfarlane, Fisk Bldg, New York.
- DAL MONTE, Toti—Coloratura. Born in Italy. Opera, Concert. Mgt: Charles L. Wagner, New York.

- DALOSSY, Ellen—Lyric. Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- DALOSSY, Herma—Lyric. Born in Germany. Concert. Address: 320 Central Park West, New York.
- D'ARLE, Yvonne—Lyric. Born in France. Nat. American. Opera, Concert. Address: Metropolitan Opera Company, New York.
- DARLON, Eve—Born in France. Opera. Concerts. Mgt: R. de C. Leland.
- DAVENPORT, Ida—Lyric-coloratura. Born in Canton, Ohio. Concerts. Address: 337 W. 88th St., New York.
- DUX, Claire—Lyric. Born in Switzerland. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- EASTON, Florence—Born in England. Nat. American. Opera, Concert, Oratorio. Mgt: Haensel & Jones, New York.
- EGENER, Minnie—Lyric. Born in U. S. A. Opera. Address: Metropolitan Opera Co., New York.
- ESCOBAR, Maria—Dramatic. Born in Mexico. Opera, Concert. Mgt: Antonio Bagarozzy, New York.
- ESCOBAR, Consuelo—Coloratura. Born in Mexico. Opera, Concert. Mgt: Antonio Bagarozzy, New York.
- EVANS, Amy—Lyric. Born in Wales. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- FARNER, Bertha—Dramatic. Born in U. S. A. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- FAY-SYMINGTON, Maud—Lyric-dramatic. Born in San Francisco, Cal. Opera, Concert, Oratorio. Address: Navy Yard, Philadelphia, Pa.
- FISCHER, Adelaide—Lyric. Born in Brooklyn, N. Y. Opera, Concert, Oratorio. Address: 401 Knabe Building, New York.
- FITZIU, Anna—Lyric. Born in U. S. A. Opera, Concert. Mgt: R. E. Johnston, New York.
- FLEISCHER, Editha—Born in Germany. Opera. Mgt: W. W. Hinshaw, New York.
- FORRAI, Olga—Dramatic. Born in Hungary. Opera, Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- FORSYTH, Josephine—Lyric. Born in U. S. A. Concert. Mgt: Annie Friedberg, New York.
- FREUND, Helen—Lyric. Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- FREUND, Marya—Dramatic. Born in France. Concert, Oratorio. Mgt: Bogue-Laberge, New York.
- GALLI-CURCI, Amelita—Coloratura. Born in Milan, Italy. American by marriage. Opera, Concert. Mgt: Evans & Salter, New York.
- GARDEN, Mary—Lyric. Born in Aberdeen, Scotland. Opera, Concert. Mgt: Charles L. Wagner, New York.
- GARRISON, Mabel—Coloratura. Born in Baltimore, Md. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- GATES, Lucy—Lyric-coloratura. Born in St. George, Utah. Opera, Concert, Oratorio. Mgt: Catherine A. Bamman, New York.
- GAUTHIER, Eva—Lyric. Born in Canada. Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- GERHARDT, Elena—Born in Germany. Concert. Mgt: George Engles, New York.
- GIANNINI, Dusolina—Dramatic. Born in Philadelphia. Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York.
- GOBBI, Caterina—Dramatic. Born in Italy. Opera, Concert. Mgt: International Lyric Bur., New York.
- GREENFIELD, Flora—Lyric. Born in U. S. A. Concert. Mgt: Ernest Henkel, New York.
- GUILFORD, Nanette—Lyric. Born in U. S. A. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- GUSTAFSON, Lillian—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- HAGAR, Emily Stokes—Lyric. Born in U. S. A. Opera, Concert. Mgt: Annie Friedberg, New York.
- HALSTEAD, Gladys—Born in Honolulu. Concert, Oratorio. Mgt: Evelyn Hopper, New York.
- HAMLIN, Anna M.—Coloratura. Born in Chicago, Ill. Opera, Concert. Now in Italy.

- HAYDEN, Ethyl—Lyric. Born in U. S. A. Concert. Mgt: Loudon Charlton, New York.
- HEMPERL, Frieda—Coloratura. Born in Germany. Nat. American. Opera, Concert, Oratorio. Mgt: George Engles, New York.
- HIDALGO, Elvira de—Coloratura. Born in Spain. Opera, Concert. (Former Mgt: S. Hurok, Inc., New York).
- HINE, Clytie—Nat. American. Opera. Concert. Mgt: W. W. Hinshaw, New York.
- HOMER-STIRES, Louise—Lyric. Born in Boston, Mass. Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- HORNER, Violet—Coloratura. Born in New York City. Concert, Opera, Oratorio. Address: 575 St. Mark's Place, Brooklyn, N. Y.
- HOWELL, Dicie—Lyric. Born in Tarboro, N. C. Concert, Oratorio. Mgt: Evelyn Hopper, New York.
- HOWELL, Lottice—Lyric. Born in U. S. A. Mgt: Wm. W. Hinshaw, New York.
- HUNTER, Louise—Coloratura. Born in U. S. A. Opera, Concert. Address: Metropolitan Opera Co., New York.
- HUNTINGTON, Hazel—Coloratura. Born in U. S. A. Opera, Concert. Mgt: W. W. Hinshaw, New York.
- IVOGUN, Marie—Coloratura. Born in Germany. Opera, Concert. Mgt: Wolfsohn Mus. Bur., New York.
- JANACOPULOS, Vera—Lyric. Born in Greece. Concert. Mgt: Metropolitan Mus. Bur., New York.
- JEAN, Daisy—Lyric soprano and 'cellist. Born in Havre, France. Nat. American. Concert. Mgt: Jean Wiswell, New York.
- JERITZA, Maria—Dramatic. Born in Vienna, Austria. Opera, Concert. Mgt: Metropolitan Mus. Bur., New York.
- KAHL, Virginia—Dramatic. Born in U. S. A. Concert, Oratorio. Address: 64 Bank Street, New York.
- KEENER, Suzanne—Coloratura. Born in Latrobe, Pa. Concert. Mgt: K. M. White, 100 Boylston St., Boston, Mass.
- KENYON, Suzanne—Born in U. S. A. Mgt: H. & A. Culbertson, New York-Chicago.
- KLINER, Olive—Born in U. S. A. Concert. Mgt: Wolfsohn Mus., Bur., New York.
- KORB, May—Lyric-coloratura. Born in Newark, N. J. Opera, Concert, Oratorio. Mgt: R. E. Johnston, New York.
- KREMER, Isa—Balladist. Born in Russia. Mgt: Universal Artists, Inc., New York.
- KURENKO, Maria—Coloratura. Born in Russia. Opera, Concert. Mgt: Wolfsohn Mus. Bur., New York.
- LARSEN-TODSEN, Nanny—Dramatic. Born in Sweden. Opera, Concert, Oratorio. Address: Metropolitan Opera Co., New York.
- LASHANSKA, Hulda—Lyric. Born in U. S. A. Concert. Mgt: Wolfsohn Mus. Bur., New York.
- LIGOTTI, Erminia—Lyric. Born in U. S. A. Opera, Concert. Mgt: Antonio Bagarozy, New York.
- LOW, Rosa—Lyric. Born in Roumania. Nat. American. Mgt: R. E. Johnston, New York.
- LUCCHESE, Josephine—Coloratura. Born in U. S. A. Opera, Concert. Address: 808 Harrison Bldg., Philadelphia, Pa.
- LUND, Charlotte—Born in Oswego, N. Y. Opera, Concert. Mgt: R. E. Johnston, New York.
- MACBETH, Florence—Coloratura. Born in Mankato, Minn. Opera, Concert, Oratorio. Address: 606 West 116th St., New York.
- MacCORMIC, Mary—Lyric. Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- MACK, Beatrice—Coloratura. Born in New York. Opera, Concert, Oratorio. Mgt: Jean Wiswell, New York.
- MARIO, Queena—Coloratura. Born in Akron, O. Opera, Concert. Mgt: Metropolitan Mus. Bur., New York.
- MARNI, Francesca—Dramatic. Born in New York. Opera, Concert. Mgt: A. H. Culbertson, Chicago-New York.
- MARSH, Lucy—Lyric. Born in U. S. A. Concert. Mgt: Ernest Briggs, New York.
- MARTIN, Beatrice—Lyric. Born in U. S. A. Concert, Oratorio. Mgt: Annie Friedberg, New York.
- MASON, Edith—Lyric. Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.

- MAXWELL, Margery—Lyric. Born in U. S. A. Opera, Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- MELIUS, Luella—Coloratura. Born in U. S. A. Opera, Concert. Mgt: Loudon Charlton, New York.
- MERRILL, Laurie—Coloratura. Born in U. S. A. Concert, Oratorio. Mgt: Bogue-Laberge, New York.
- MEYER, Marjorie—Lyric. Born in U. S. A. Concert. Mgt: Standard Booking Office, New York.
- MIURA, Tamaki—Lyric. Born in Tokio, Japan. Opera, Concert. Mgt: Frank Kinsey, New York.
- MORENA, Berta—Dramatic. Born in Germany. Opera, Concert, Oratorio. Mgt: George Engles, New York.
- MORGANA, Nina—Lyric-coloratura. Born in Buffalo, N. Y. Opera, Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- MORRISON, Abby P.—Lyric. Born in U. S. A. Opera, Concert. Mgt: H. J. Anderson, New York.
- MUELLER, Maria—Lyric. Born in Germany. Address: Metropolitan Opera Co., New York.
- MUZIO, Claudia—Dramatic. Born in Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- NEGRI, Flora—Born in U. S. A. Concert, Oratorio. Mgt: Haensel & Jones, New York.
- NOE, Emma—Lyric. Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co.
- NORTHRUP, Margaret—Born in Washington, Pa. Concert, Oratorio. Mgt: Walter Anderson, New York.
- ORNER, Inga—Lyric. Born in Scandinavia. Concert. Mgt: Ernest Henkel, New York.
- PAINTER, Eleanor (Mrs. Louis Graveure)—Lyric. Born in U. S. A. Opera, Concert. Address: Metropolitan Mus. Bur., New York.
- PALMER, Katherine—Born in Philadelphia, Pa. Concert, Oratorio. Mgt: H. & A. Hadley, New York.
- PARETO, Graziella—Coloratura. Born in Spain. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- PARKHURST, Adele—Born in Minneapolis, Minn. Concert, Oratorio. Mgt: Evelyn Hopper, New York.
- PARKS, Ethel—Coloratura. Born in U. S. A. Opera, Concert. Mgt: Daniel Mayer, Inc., New York.
- PASSMORE, Malvena—Lyric. Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- PATTERSON, Idelle—Lyric. Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.
- PERALTA, Frances—Born in England. Opera, Concert, Oratorio. Mgt: National Concerts, Inc., New York.
- PETERSON, May E.—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Haensel & Jones, New York.
- PHILIPPE, Dora de—Lyric. Born in Paris. Nat. American. Opera, Concert. Address: 140 W. 57th St., New York.
- PONSELLE, Rosa—Dramatic. Born in Meriden, Conn. Opera, Concert, Oratorio. Mgt: National Concerts, Inc., New York.
- RAISA, Rosa—Dramatic. Born in Russia. Nat. American. Opera, Concert. Mgt: R. E. Johnston, New York.
- RAPPOLD, Marie—Dramatic. Born in Brooklyn, N. Y. Opera, Concert, Oratorio. Mgt: M. H. Hanson, New York.
- REA, Virginia—Coloratura. Born in U. S. A. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- RETHBERG, Elisabeth—Dramatic. Born in Germany. Opera, Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- RIDER-KELSEY, Corinne—Born in U. S. A. Concert, Recital. Mgt: Con. Mgt. Arthur Judson, New York.
- RINGO, Marguerite—Born in Los Angeles, Cal. Opera, Concert, Oratorio. Mgt: The Concert Guild, New York.
- RODGERS, Ruth—Lyric. Born in U. S. A. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- ROESELER, Marcella—Dramatic. Born in Germany. Opera, Concert, Oratorio. Address: Metropolitan Opera Co., New York.
- ROMA, Lisa—Lyric. Born in U. S. A. Opera, Concert. Mgt: R. E. Johnston, New York.

ROMAINE, Edith—Born in New York City. Concert, Oratorio. Address: 44 W. 10th St., New York.

ROSE, Dora—Lyric. Concert, Oratorio. (Former Mgt: S. Hurok, Inc., N. Y.).

ROSELLE, Anne—Lyric. Born in Hungary. Opera, Concert. Mgt: Loudon Charlton, New York.

RUDKO, Rosalinda—Lyric-coloratura. Born in Philadelphia, Pa. Opera, Concert. Mgt: Fortune Gallo, New York.

RUTH, Joan—Coloratura. Born in U. S. A. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.

RYAN, Charlotte—Lyric. Born in U. S. A. Opera, Concert, Oratorio. Address: Metropolitan Opera Co., New York.

SABANIEVA, Thalia—Lyric-coloratura. Born in Greece. Opera, Concert. Address: Metropolitan Opera Co., New York.

SAROYA, Bianca—Dramatic. Born in U. S. A. Opera, Concert. Mgt: Antonio Bagarozy, New York.

SEEBA, Mildred—Lyric. Born in Jacksonville, Fla. Concert. Mgt: Wolfsohn Mus. Bur., New York.

SHARLOW, Myrna—Born in Jamestown, N. D. Opera, Concert. Mgt: H. & A. Culbertson, New York.

SHOWALTER, Edna B.—Lyric. Born in U. S. A. Concert. Address: 54 Auditorium Bldg., Chicago, Ill.

SMITH, Ethelynde—Address: 456 Cumberland Ave., Portland, Me.

SPARKES, Lenora—Born in England. Opera, Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York.

STALLINGS, Louise—Lyric. Born in U. S. A. Address: 63 E. 36th St., New York.

STANLEY, Helen—Dramatic. Born in Cincinnati, Ohio. Opera, Concert, Oratorio. Mgt: Loudon Charlton, New York.

STEVENSON, Lucille—Dramatic. Born in U. S. A. Address: 64 E. Van Buren St., Chicago, Ill.

STRALIA, Elsa—Dramatic. Born in Australia. Concert. Address: Capitol Theatre, New York.

SUNDELIUS, Marie—Lyric. Born in Sweden. Nat. American. Opera, Concert, Oratorio. Mgt: Haensel & Jones, New York.

TAYLOR, Louise (Louise D'Arclée)—Dramatic. Born in Cincinnati, Ohio. Opera, Concert. Address: San Carlo Opera Co., New York.

THORNTON, Renée—Born in New York City. Concert. Mgt: Con. Mgt. Arthur Judson, New York.

TIFFANY, Marie—Born in Chicago, Ill. Opera, Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.

TONIOLI, Rhea—Dramatic. Born in Italy. Opera. Mgt: Antonio Bagarozy, New York.

TORPADIE, Greta—Lyric. Born in New York City. Opera, Concert, Oratorio. Address: 226 W. 58th St., New York.

TORRI, Rosina—Lyric. Born in Italy. Opera. Address: San Francisco Opera Co., San Francisco, Cal.

VAL DANE, Arvida—Lyric. Born in Philadelphia, Pa. Concert, Oratorio. Mgt: Annie Friedberg, New York.

VAN EMDEN, Harriet—Lyric. Born in U. S. A. Address: 417 W. 21st St., New York.

VESCOVI, Lucillade—Lyric. Born in Italy. Concert. Mgt: Catherine Bamman, New York.

VICARINO, Regina—Coloratura. Born in New York. Opera, Concert, Oratorio. Mgt: J. E. Allen, 425 W. 34th St., New York.

VREELAND, Jeanette—Lyric. Born in America. Concert, Oratorio. Mgt: Haensel & Jones, New York.

WAGNER, Grace—Dramatic. Born in U. S. A. Concert. Mgt: Charles L. Wagner, New York.

WARREN, Olga—Coloratura. Born in U. S. A. Concert. Address: 212 W. 59th St., New York.

WELLS, Phradie—Lyric. Born in U. S. A. Opera, Concert. Mgt: Annie Friedberg, New York.

WESTEN, Lucie—Coloratura. Born in U. S. A. Address: 1102 Auditorium Bldg., Chicago, Ill.

WILLIAMS, Irene—Lyric. Born in Salt Lake City, Utah. Opera, Concert, Oratorio. Address: 15 W. 74th St.

WILSON, Zella L.—Born in Cleveland, Ohio. Concert, Oratorio. Mgt: Evelyn Hopper, New York.

WRIGHT, Cobina—Lyric. Born in U. S. A. Concert. Mgt: Concert Guild, New York.

MEZZO-SOPRANOS AND CONTRALTOS

ALCOCK, Merle—Born in Des Moines, Iowa. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.

ANDERSON, Marian—Born in U. S. A. Concert. Address: c/o Giuseppe Bo-ghetti, 35 Park Ave., New York.

ARDEN, Cecil—Born in U. S. A. Opera, Concert. Address: 27 W. 67th St., New York.

BAKER, Elsie—Born in Philadelphia, Pa. Concert. Mgt: Ernest Briggs, Inc., New York.

BECK, Alma—Born in Cincinnati, O. Con- cert, Oratorio. Address: 718 Steinway Hall, New York City.

BEDDOE, Mabel—Born in Toronto, Can-ada. Concert, Oratorio. Address: 451 West 23rd St., New York City.

BEEBY, Marjorie—Born in Australia. Con- cert, Oratorio. Mgt: Beckhard & Mac-farlane, New York City.

BENNET, Mary—Born in U. S. A. Con- cert. Mgt: Wolfsohn Mus. Bur., New York.

BONNER, Elizabeth—Born in U. S. A. Concert, Oratorio. Address: 151 W. 72nd St., New York.

BOURSKAYA, Ina—Born in Russia. Ap- plied for American Citizenship. Opera, Concert. (Former Mgt: S. Hurok, N. Y.).

BRADLEY, Grace—Born in Kansas. Op- era, Concert. Mgt: Story & Clark, W. 57th St., New York or Metropolitan Opera Co., New York.

BRANZELL, Karin—Born in Sweden. Op- era, Concert. Mgt: Con. Mgt. Arthur Judson, New York.

BRASLAU, Sophie—Born in New York City. Opera, Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.

BROWNE, Kathryn—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Clar- ence E. Cramer, Auditorium Bldg., Chi- cago, Ill.

BRYARS, Mildred—Born in St. Louis, Mo. Concert, Oratorio. Mgt: M. W. Fry, 6 E. 39th St., New York City.

CAHIER, Mme. Charles—Born in Nash-ville, Tenn. Opera, Concert, Oratorio. Address: 205 W. 57th St., New York.

CLAESSENS, Maria—Born in Belgium. Naturalized American. Opera, Concert. Address: Chicago Civic Opera Co. or Medway, Mass.

CLAUSSEN, Julia—Born in Sweden. Nat. American. Opera, Concert, Oratorio. Mgt: Haensel & Jones, New York.

CLEMENS, Clara (Mrs. Ossip Gabrilo-witsch)—Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.

CULP, Julia—Born in Holland. Concert. Mgt: Antonia Sawyer, White Plains, N. Y.

D'ALVAREZ, Marguerite—Born in Peru. Opera, Concert. Mgt: R. E. Johnston, New York.

DELAUNOIS, Raymonde—Born in France. Opera. Address: Metropolitan Opera Co., New York.

DE LOCA, Adelaide—Born in New York City. Opera, Concert. Mgt: A. & H. Hadley, New York City.

DE METTE, Stella—Born in St. Louis, Mo. Opera, Concert. Mgt: Antonio Bagarozy, New York.

DEVINE, Grace—Born in U. S. A. Con- cert. Address: 300 W. 106 St., New York.

DOE, Doris—Born in Canada. Concert. Mgt: Antonia Sawyer, Inc., White Plains, N. Y.

EELLS, Harriet—Born in Cleveland, O. Concert, Oratorio. Mgt: Jean Wiswell, New York.

ELLERMAN, Amy—Born in Yankton, So. Dakota. Concert, Oratorio. Mgt: Dan- iel Mayer, Inc., New York City.

FLEXER, Dorothea—Born in U. S. A. Opera. Address: Metropolitan Opera Co., New York.

FOSTER, Harriet—Born in U. S. A. Con- cert, Oratorio. Address: 235 W. 102 St., New York.

GENOVESE, Naná—Born in Genoa, Italy. Nat. American. Opera, Concert. Mgt: Ottokar Bartik, New York.

GENTLE, Alice—Born in U. S. A. Opera, Concert. Mgt: Catherine Bamman, New York.

- GORDON, Jeanne—Born in Canada. Nat. American. Opera, Concert, Oratorio. Mgt: National Concerts, Inc., New York.
- GROW, Ethel—Born in U. S. A. Concert. Address: 200 W. 57th St., New York.
- HAGER, Mina—Born in U. S. A. Concert, Oratorio. Address: 1625 Kimball Hall, Chicago, Ill.
- HAMILTON, Rosa—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- HARRIS, Anna—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- HAYES, Margot—Born in U. S. A. Concert. Address: 2001 Strauss Bldg., Chicago, Ill.
- HITCH, Nancy—Born in Boston, Mass. Opera, Concert, Oratorio. Mgt: Evelyn Hopper, New York City.
- HOMER, Louise—Born in Pittsburgh, Pa. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- HOWARD, Kathleen—Born in Canada. Opera. Address: Metropolitan Opera Co., New York.
- HUGHES, Elinor M.—Born in Frederick, Md. Concert, Oratorio. Mgt: Evelyn Hopper, New York City.
- INDERMAUR, Edna—Born in Buffalo, N. Y. Concert, Oratorio. Mgt: Evelyn Hopper, New York City.
- INGRAM, Frances—Born in England. Nat. American. Opera, Concert, Oratorio. Mgt: G. O. Evans, 7651 Eastlake Ter., Chicago, Ill.
- JESS, Grace W.—Born in U. S. A. Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- JORDAN, Mary—Born in Cardiff, Wales. Nat. American. Opera, Concert, Oratorio. Mgt: Loudon Charlton, New York.
- KITCHELL, Alma—Born in U. S. A. Concert. Address: 176 W. 81st St., New York.
- KLINK, Frieda—Born in U. S. A. Concert, Oratorio. Address: 500 W. 140th St., New York.
- KLINOVA, Anita—Born in Buffalo, N. Y. Opera, Concert. Mgt: Antonio Bagarozzy, New York.
- LA MANCE, Eleanor—Born in U. S. A. Opera, Concert. Mgt: W. W. Hinshaw, New York City.
- LANGSTON, Maria Stone—Born in U. S. A. Concert, Oratorio. Mgt: Annie Friedberg, New York.
- LAZZARI, Carolina—Born in U. S. A. Opera, Concert. Mgt: Chas. L. Wagner, New York.
- LENNOX, Elizabeth—Born in Ionia, Mich. Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York City.
- LENSKA, Augusta—Born in Cape Colony, So. Africa. Opera, Concert, Oratorio. Mgt: M. H. Hanson, New York City.
- LESLIE, Burton—Born in U. S. A. Opera, Concert. Mgt: International Lyric Bur., New York.
- LESLIE, Grace—Born in Texas. Opera, Concert. Mgt: Haensel & Jones, New York.
- MARLO, Elinor—Born in U. S. A. Opera, Concert. Mgt: France Goldwater, 808 So. Broadway, Los Angeles, Cal.
- MARSH, Helena—Born in Corinth, N. Y. Opera, Concert, Oratorio. Address: 247 W. 72nd St., New York.
- MATZENAUER, Margaret — Born in Germany. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- MAUREL, Barbara—Born in U. S. A. Concert, Oratorio. Address: 18 W. 69th St., New York.
- MEGANE, Leila—Born in Wales. Concert. Mgt: Metropolitan Mus. Bur., New York.
- MEISLE, Kathryn—Born in Philadelphia, Pa. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- METCALF, Katharine—Born in U. S. A. Concert, Oratorio. Mgt: Annie Friedberg, New York.
- MORRISEY, Marie—Born in U. S. A. Concert, Oratorio. Mgt: Loudon Charlton, New York.
- NADWORNEY, Devora—Born in New York, N. Y. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- ONEGIN, Sigrid—Born in Sweden. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- PAGGI, Ada—Born in Italy. Opera. Mgt: Antonio Bagarozzy, New York.
- PAPERTE, Frances—Born in Coloma, Wis. Opera, Concert. Mgt: National Concerts, Inc., New York.

- PAVLOSKA, Irene—Born in St. Johns, P. I. Nat. American. Opera, Concert, Oratorio. Address: Chicago Civic Opera Co., Chicago, Ill.
- PONSELLE, Carmela—Born in Meriden, Conn. Opera, Concert. Address: Metropolitan Opera Co., New York.
- REUBEN, Carmen—Born in U. S. A. Concert. Address: 89 Remsen St., Brooklyn, N. Y.
- RIECKER, Niera—Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- RITCH, Mabel—Born in New York. Concert. Mgt: Evelyn Hopper, New York.
- ROBERTS, Emma—Born in U. S. A. Concert, Oratorio. Mgt: Loudon Charlton, New York.
- ROBESON, Lila—Born in U. S. A. Opera, Concert. Address: 717 Arcade Bldg., Cleveland, O.
- RUMSEY, Ellen—Born in U. S. A. Opera. Address: William Wade Hinshaw Opera Co., New York.
- SCHUMANN HEINK, Ernestine—Born in Prague, Czechoslovakia. Opera, Concert. Mgt: Universal Artists, Inc., New York.
- SQUIRES, Marjorie—Born in America. Concert, Oratorio. Mgt: Haensel & Jones, New York City.
- STALLINGS, Louise—Born in Alhambra, Ill. Concert, Oratorio. Mgt: R. D. Morgan, 6 E. 36th St., New York.
- SWARTHOUT, Gladys—Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- SYLVA**, Marguerite—Born in U. S. A. Opera, Concert. Address: 101 W. 80th St., New York.
- TARASOVA, Nina—Born in Russia. Concert. Mgt: Haensel & Jones, New York.
- TELVA, Marion—Born in St. Louis, Mo. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- TURRIL, Celia—Born in England. Opera, Concert. Address: William Wade Hinshaw Opera Co., New York.
- VAN DER VEER, Nevada—Born in Springfield Center, N. Y. Concert, Oratorio. Mgt: Haensel & Jones, New York.
- VAN GORDON, Cyrena—Born in U. S. A. Opera, Concert, Oratorio. Address: Chicago Civic Opera Co., New York.
- WAKEFIELD, Henrietta—Born in New York City. Opera, Concert. Address: Metropolitan Opera Co., New York, or Norwalk, Conn.
- WATERS, Crystal—Born in U. S. A. Concert, Ensemble. Mgt: Con. Mgt. Arthur Judson, New York.
- WEAVER, Margaret—Concert, Oratorio. Mgt: Mercé E. Boyer, 1 W. 29th St., New York.
- WELCH, Mary—Concert. Address: 1625 Kimball Hall, Chicago.
- WILDER, Irene—Born in Vermont. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- WRIGHT, Ethel—Born in Wilmot, Wis. Concert, Oratorio. Mgt: Wright-Fuson, 615 W. 164th St., New York.

TENORS

- ALTGLASS, Max—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- ALTHOUSE, Paul—Born in Reading, Pa. Opera, Concert, Oratorio. Mgt: Haensel & Jones, New York.
- ANSSEAU, Fernand—Born in France. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- BADA, Angelo—Born in Italy. Opera. Address: Metropolitan Opera Co., New York.
- BEDDOE, Daniel—Born in England. Nat. American. Concert, Oratorio. Address: 2217 Park Ave., Cincinnati, O.
- BONCI, Alessandro—Born in Cesena, Italy. Opera, Concert. Address: Majestic Hotel, New York.
- BRAINARD, Ralph—Born in U. S. A. Opera, Concert. Address: William Wade Hinshaw Opera Co., New York.
- BURKE, Tom—Born in Europe. Opera, Concert. Address: 325 W. 45th St., New York.
- CAMPBELL, Craig—Born in U. S. A. Concert. Address: Hotel Belleclaire, New York.
- CHAMLEE, Mario—Born in Los Angeles, Cal. Opera, Concert, Oratorio. Mgt: Metropolitan Mus. Bur., New York.

- CHRISTY, Eugene—Born in Utah. Opera, Concert, Oratorio. Mgt: F. Horner, 3000 Troost Ave., Kansas City, Mo.
- COATES, John—Born in England. Concert. Mgt: Loudon Charlton, New York.
- CORTIS, Antonio—Born in Spain. Opera. Address: Chicago Civic Opera Co., Chicago, Ill.
- COXE, Calvin—Born in Buffalo, N. Y. Concert, Oratorio. Address: 570 West 156th St., New York.
- CRAVEN, Carl—Born in Truso, Iowa. Opera, Concert, Oratorio. Mgt: E. A. Lake, 1107 Park Ave., New York.
- CROOKS, Richard—Born in Trenton, N. J. Concert, Oratorio. Mgt: Haensel & Jones, New York.
- DAVIS, Ernest—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York.
- DE MURO, Bernardo—Born in Italy. Opera. Address: 42 West 72nd St., New York.
- DIAZ, Rafaelo—Born in San Antonio, Texas. Opera, Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York.
- ECHOLS, Weyland—Born in Fort Smith, Ark. Concert. Mgt: Beckhard & McFarlane, New York.
- ERROLLE, Ralph—Born in Chicago, Ill. Opera, Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York.
- FERRARI-FONTANA, Edoardo—Born in Italy. Nat. American. Opera, Concert, Oratorio. Address: 324 West 101st St., New York.
- FINNEGAN, John—Born in Wilmington, Del. Concert. Mgt: Ernest Briggs, Inc., New York.
- FLETA, Miguel—Born in Spain. Opera, Concert. Address: Metropolitan Opera Co., New York.
- FRANCELL, Fernand—Born in France. Opera, Concert, Oratorio. Mgt: Bogue-Laberge, New York.
- FRASIER, Sudworth—Born in U. S. A. Opera, Concert. Address: 276 Henry St., Brooklyn, N. Y.
- FREEMANTEL, Frederic—Born in England. Nat. American. Concert. Mgt: Daniel Mayer, Inc., New York.
- FUSON, Tom—Born in Garfield, Neb. Concert, Oratorio. Address: 615 West 164th St., New York.
- GIGLI, Beniamino—Born in Recanati, Italy. Opera, Concert, Oratorio. Mgt: R. E. Johnston, New York.
- GUNSTER, Frederick—Born in U. S. A. Concert. Address: 929 St. Paul St., Baltimore, Md.
- HACKETT, Arthur—Born in Worcester, Mass. Concert, Oratorio. Address: 22 W. 72nd St., New York.
- HACKETT, Charles—Born in Worcester, Mass. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- HARGREAVES, Charles—Address: 202 West 79th St., New York.
- HARROLD, Orville—Born in Muncie, Ind. Opera, Concert. Mgt: Wolfsohn Mus. Bur., New York.
- HART, Wendell—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- HAYES, Roland—Born in Curryville, Ga. Concert. Address: W. A. Brennan, Symphony Hall, Boston, Mass.
- HINDERMYER, Harvey—Address: 215 West 116th St., New York.
- HOUSE, Judson—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Haensel & Jones, New York.
- JAMES, Lewis—Born in Dexter, Mich. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- JAMISON, Steel—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- JOHNSON, Edward—Born in Canada. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- KARLE, Theo—Born in U. S. A. Concert, Oratorio. Mgt: Concert Guild, New York.
- KIMBALL, Hunter—Born in Chicago, Ill. Opera. Mgt: A. & H. Hadley, New York.
- KINGSTON, Morgan—Born in England. Opera, Concert. Address: Metropolitan Opera Co., New York.
- KITTAY, Theodore—Born in Russia. Nat. American. Opera, Concert. Address: Kimball Hall, Chicago, Ill.

- KRAFT, Arthur—Born in Buffalo, N. Y. Opera, Concert, Oratorio. Address: 2 West 87th St., New York.
- LAMONT, Forrest—Born in U. S. A. Opera, Concert, Oratorio. Mgt: H. & A. Culbertson, Chicago-New York.
- LAPPAS, Ulysses—Born in Egypt. Opera, Concert. Mgt: Daniel Mayer, Inc., New York.
- LAUBENTHAL, Rudolf—Born in Berlin, Germany. Opera, Concert, Oratorio. Mgt: Annie Friedberg, New York.
- LAURI-VOLPI, Giacomo—Born in Italy. Opera, Concert. Address: Metropolitan Opera Co., New York.
- LAZARO, Hipolito—Born in Spain. Opera, Concert. (Former Mgt: S. Hurok, Inc., New York).
- MACKENZIE, Tandy—Born in Hawaii. Concert. Mgt: Metropolitan Mus. Bur., New York.
- MARSHALL, Charles—Born in U. S. A. Opera, Concert, Oratorio. Address: Chicago Civic Opera Co., Chicago, Ill.
- MARTIN, Riccardo—Born in Hopkinsville, Ky. Opera, Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- MARTINELLI, Giovanni—Born in Italy. Opera, Concert, Oratorio. Mgt: Metropolitan Mus. Bur., New York.
- McCORMACK, John—Born in Athlone, Ireland. Nat. American. Opera, Concert, Oratorio. Mgt: D. F. McSweeney, New York.
- McGRANAHAN, Thomas—Born in U. S. A. Opera, Concert. Mgt: William Wade Hinshaw Opera Co., New York.
- McQUHAE, Allan—Born in Ireland. Nat. American. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- MEADER, George—Born in U. S. A. Opera, Concert, Oratorio. Address: Metropolitan Opera Co., New York.
- MELCHIOR, Lauritz—Born in Germany. Opera. Address: Metropolitan Opera Co., New York.
- MISCHA-LEON, Harry—Born in Copenhagen. Mgt: Con. Mgt. Arthur Judson, New York.
- MOJICA, José—Born in Mexico. Opera, Concert, Oratorio. Address: Chicago Civic Opera Co., Chicago, Ill.
- MORGAN, Rhys—Born in Wales. Opera, Concert. Mgt: Evelyn Hopper, New York.
- MURPHY, Lambert—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Loudon Charlton, New York.
- OLIVIERO, Lodovico—Born in Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- O'MORE, Colin—Born in U. S. A. Opera, Concert. Mgt: R. E. Johnston, New York.
- ONOFREI, Demetrio—Born in Roumania. Opera. Mgt: Antonio Bagarozy, New York.
- PESCI, Anthony—Born in U. S. A. Concert, Oratorio. Address: 758 Flatbush Ave., Brooklyn, N. Y.
- PICCAVER, Alfred—Born in U. S. A. Opera, Concert. Appearing in Europe.
- RAYMOND, George Perkins—Born in Akron, Ohio. Concert, Oratorio. Mgt: Annie Friedberg, New York.
- RESCHIGLIAN, Giuseppe—Born in Italy. Opera. Address: c/o Antonio Bagarozy, New York.
- RICHARDSON, Martin—Born in U. S. A. Concert, Oratorio. Address: 220 W. 71st St., New York.
- ROSENBLATT, Josef—Born in Russia. Concert. Cantor. Address: 50 W. 120th St., New York.
- SALAZAR, Manuel—Born in Porto Rico. Opera, Concert. Mgt: Fortune Gallo, New York.
- SCHIPA, Tito—Born in Lecce, Italy. Opera, Concert, Oratorio. Mgt: Evans and Salter, New York.
- SNYDER, Leonard—Born in U. S. A. Opera, Concert. Address: 129 W. 72nd St., New York.
- SORRENTINO, Umberto—Born in Italy. Opera, Concert, Oratorio. Address: 225 West End Ave., New York.
- STEWART, Wylie—Born in U. S. A. Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- STRATTON, Charles—Born in Clarksville, Tenn. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- TAUCHER, Curt—Born in Germany. Opera, Oratorio. Address: Metropolitan Opera Co., New York.

TOKATYAN, Armand—Born in Armenia. Opera, Concert, Oratorio. Mgt: R. E. Johnston, New York.

TOMARCHIO, Ludovico—Born in Italy. Opera, Concert. Address: San Carlo Opera Co., New York.

WARREN, Frederic—Born in U. S. A. Concert. Address: 212 W. 59th St., New York.

WEGENER, William—Born in U. S. A. Concert. Address: 1505 Grand Ave., Milwaukee, Wis.

WELLS, John Barnes—Born in Wilkes-Barre, Pa. Concert, Oratorio. Address: 319 W. 95th St., New York.

ZEROLA, Nicola—Born in Italy. Opera. Address: 217 W. 110th St., New York.

BARITONES

BAER, Frederic—Born in U. S. A. Concert, Oratorio. Mgt: Haensel & Jones, New York.

BAKLANOFF, Georges—Born in Russia. Opera. Address: Chicago Civic Opera Co., Chicago, Ill.

BALLESTER, Vicente—Born in Spain. Opera, Concert. Mgt: Wolfsohn Mus. Bur., New York.

BARCLAY, John—Born in England. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.

BASIOLA, Mario—Born in Italy. Opera, Concert. Address: Metropolitan Opera Co., New York.

BLEDSOE, Julius—Born in U. S. A. Concert. (Former Mgt: S. Hurok, Inc., N. Y.).

BONELLI, Richard—Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.

BROWN, Albert Edmund—Born in Derby, England. Nat. American. Concert, Oratorio. Address: Ithaca Cons. of Music, Ithaca, N. Y.

BURKE, Edmund—Born in Canada. Opera, Concert. Address: Metropolitan Opera Company, New York.

DADMUN, Royal—Born in U. S. A. Concert, Oratorio. Mgt: Daniel Mayer, Inc., New York.

D'ANGELO, Louis—Born in U. S. A. Opera, Concert. Address: Metropolitan Opera Co., New York.

DANISE, Giuseppe—Born in Naples, Italy. Nat. American. Opera, Concert. Address: Metropolitan Opera Co., New York.

DAY-MONTI, Francis—Born in New York, N. Y. Concert. Address: 1797 W. 6th St., Brooklyn, N. Y.

DE LUCA, Giuseppe—Born in Rome, It-

aly. Opera, Concert. Mgt: R. E. Johnston, New York.

DENYS, Thomas—Born in Schagen, Holland. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.

EVANS, Greek—Born in Omaha, Neb. Concert, Opera. Address: Norwalk, Conn.

FANNING, Cecil—Born in Columbus, Ohio. Opera, Concert. Mgt: Bertrand Brown, Aeolian Hall, New York.

FITZSIMONS, Franklyn—Born in U. S. A. Concert, Oratorio. Address: 620 W. 122nd St., New York.

FORMICHI, Cesare—Born in Rome, Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.

GABOR, Arnold—Born in Hungary. Opera, Concert. Mgt: Annie Friedberg, New York.

GANDOLFI, Alfredo—Born in Italy. Opera. Address: International Lyric Bureau, 1452 Broadway, New York.

GANGE, Fraser—Born in Dundee, Scotland. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.

GOGORZA, Emilio de—Born in Brooklyn, N. Y. Concert. Mgt: George Engles, New York.

GRANVILLE, Charles N.—Born in U. S. A. Concert. Mgt: H. & A. Culbertson, New York-Chicago.

GRAVEURE, Louis—Concert. Mgt: Metropolitan Mus. Bur., New York.

GREENE, Walter—Born in Illinois. Opera, Concert, Oratorio. Mgt: Evelyn Hopper, New York.

HALE, Richard—Born in U. S. A. Concert, Oratorio. Address: 128 W. 85th St., New York.

HEMUS, Percy—Born in New Zealand. Nat. American. Concert. Address: Hotel Lucerne, New York.

- HIERAPOLIS, Leo de—Born in Greece. Nat. American. Opera, Concert. Address: William Wade Hinshaw Opera Co., New York.
- INTERRANTE, Giuseppe—Born in Italy. Mgt: San Carlo Opera Co., New York.
- IVANTZOFF, Ivan—Born in Russia. Opera. Mgt: International Lyric Bureau, New York.
- JOLLIFFE, Norman—Born in Canada. Concert, Oratorio. Mgt: Walter Anderson, New York.
- KIPNIS, Alexander—Born in Russia. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- LAND, Harold—Born in Yonkers, N. Y. Concert, Oratorio. Address: Yonkers-on-the-Hudson, N. Y.
- MIDDLETON, Arthur—Born in U. S. A. Concert, Oratorio. Mgt: Haensel & Jones, New York.
- MORGAN, George—Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.
- OLSHANSKY, Bernardo—Born in Russia. Opera, Concert. Address: 535 W. 110th St., New York.
- PATTON, Fred—Born in U. S. A. Concert, Opera, Oratorio. Mgt: Haensel & Jones, New York.
- PICCO, Millo—Born in Italy. Opera, Concert. Address: Metropolitan Opera Co., New York.
- PIERSON, Maury—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- QUINE, John—Born in U. S. A. Concert. Address: 310 Stewart Ave., Ithaca, N. Y.
- RIMINI, Giacomo—Born in Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- RINGLING, Robert—Born in U. S. A. Opera, Concert. Address: 240 Forest Ave., Evanston, Ill.
- ROGERS, Francis—Born in Boston, Mass. Concert. Address: 144 E. 62nd St., New York.
- ROLLINS, Carl—Born in Chicago, Ill. Opera, Concert, Oratorio. Mgt: National Concerts, Inc., New York.
- ROPPS, Ashley—Born in East Dubuque, Ill. Concert, Oratorio. Address: 391 Carlton Ave., Brooklyn, N. Y.
- ROYER, Joseph—Born in Canada. Opera. Address: c/o Antonio Bagarozzy, Aeolian Hall, New York.
- RUFFO, Titta—Born in Italy. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SALZINGER, Marcel—Opera, Concert. Address: 545 W. 111th St., New York.
- SCHLEGEL, Carl—Born in Germany. Nat. American. Opera, Concert, Oratorio. Address: 428 Greene Ave., Brooklyn, N. Y.
- SCHOFIELD, Edgar—Born in U. S. A. Concert. Mgt: Loudon Charlton, New York.
- SCHORR, Friedrich—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SCHUETZENDORF, Gustav—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SCHWARZ, Joseph—Born in Germany. Opera, Concert. Mgt: Chas. L. Wagner, New York.
- SCOTTI, Antonio—Born in Naples, Italy. Opera. Address: Vanderbilt Hotel, New York.
- SEAGLE, Oscar—Born in Chattanooga. Concert, Oratorio. Address: Schroon Lake, N. Y.
- SIMMONS, William—Born in Albany, N. Y. Opera, Concert, Oratorio. Mgt: R. E. Johnston, New York.
- STANBURY, Douglas—Born in Canada. Opera, Concert. Mgt: Roger de Bruyn, New York.
- STEELE, Robert—Born in U. S. A. Opera. Address: Chicago Civic Opera Co., Chicago, Ill.
- STRACCIARI, Riccardo—Born in Italy. Opera, Concert. Mgt: R. E. Johnston, New York.
- SWAIN, Edwin—Born in Anthony, Fla. Opera, Concert, Oratorio. Mgt: Annie Friedberg, New York.
- SWINFORD, Jerome—Born in Everett, Wash. Concert, Oratorio. Mgt: Beckhard & Macfarlane, New York.
- THOMAS, John Charles—Born in U. S. A. Opera, Concert. Mgt: R. E. Johnston, New York.
- TIBBETT, Lawrence—Born in California. Opera, Concert. Mgt: Evans & Salter, New York.

- TUCKER, William—Born in U. S. A. Concert. Address: 75 Riverside Drive, New York.
- VALLE, Mario—Born in Rome, Italy Opera. Address: San Carlo Opera Co., New York.
- VIVIANI, Gaetano—Born in Italy. Opera. Address Antonio Bagarozy, Aeolian Hall, New York.
- WERRENRATH, Reinald — Born in Brooklyn, N. Y. Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- WHITEHILL, Clarence—Born in U. S. A.
- Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- WILSON, Robert L.—Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- WOODSIDE, James—Born in U. S. A. Concert, Oratorio. Address: 9 W. 76th St., New York.
- ZANELLI, Renato—Born in Chile. Opera, Concert. Mgt: Charles L. Wagner, New York.

BASSOS

- AKIMOFF, Alexander—Born in Russia. Nat. American. Opera, Concert, Oratorio. Mgt: Allen-Pichler, 425 W. 34th St., New York.
- BENDER, Paul—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- BIASI, Pietro de—Born in Italy. Opera. Address: San Carlo Opera Co., New York.
- BOHNEN, Michael—Born in Germany, Opera, Concert. Address: Metropolitan Opera Co., New York.
- CARVER, Charles—Born in U. S. A. Opera, Concert. Address: 882 Union St., Brooklyn, N. Y.
- CERVI, Natale—Born in Italy. Opera. Address: San Carlo Opera Co., New York.
- CHALIAPIN, Feodor—Born in Kazan, Russia. Opera, Concert. Mgt: Universal Artists, Inc., New York.
- COTREUIL, Edouard—Born in France. Opera. Address: Chicago Civic Opera Co., Chicago, Ill.
- DIDUR, Adamo—Born in Poland. Opera. Address: Metropolitan Opera Co., New York.
- GUSTAFSON, William—Born in Arlington, Mass. Opera, Concert, Oratorio. Mgt: Evelyn Hopper, New York.
- JOURNET, Marcel—Born in Grasse, France. Opera. Address: San Francisco Opera Co., 68 Post St., San Francisco, Cal.
- LANKOW, Edward—Opera, Concert. Mgt: R. E. Johnston, New York.
- LAZZARI, Virgilio—Born in Italy. Opera, Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- LUDIKAR, Pavel — Born in Prague, Czechoslovakia. Concert. Mgt: Daniel Mayer, Inc., New York.
- MALATESTA, Pompilio—Born in Rome, Italy. Opera. Address: Metropolitan Opera Co., New York.
- MARDONES, José—Born in Spain. Opera. Address: Metropolitan Opera Co., New York.
- MARTINO, Giovanni—Born in Spain. Opera, Concert. Address: Metropolitan Opera Co., New York.
- MILLAR, Frederick — Born in England. Opera, Concert, Oratorio. Mgt: Beckhard & Macfarlane, New York.
- PICCHI, Italo—Born in Italy. Opera, Concert. Address: Cincinnati, Ohio.
- ROTHIER, Leon—Born in France. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SCOTT, Henri—Born in Coatesville, Pa. Opera, Concert, Oratorio. Address: 5908 Wayne Ave., Germantown, Pa.
- TITTMANN, Charles T.—Born in Detroit, Mich. Concert, Oratorio. Address: 1718 Connecticut Ave., Washington, D. C.
- TREVISAN, Vittorio—Born in Venice, Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- TYLER, Francis J.—Born in U. S. A. Opera, Concert. Address: William Wade Hinshaw Opera Co., New York.
- VALENTI, Alfredo—Born in Italy. Nat. American. Opera. Address: William Wade Hinshaw Opera Co., New York.
- WOLFE, James—Born in Riga, Russia. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.

LOCAL MANAGEMENTS

Alabama

BIRMINGHAM — Birmingham Music Study Club's Artist Course, Mrs. E. J. Rice, chairman, 1517 S. 14th Ave.; five evening concerts in Phillips High School Auditorium seating 2,000; \$6 for Senior Course, and \$3 for Junior Course, no single seats. Attractions 1924-25: Albert Spalding, Claire Dux, Josef Hofmann, Reinhard Werrenrath, St. Louis Symphony Orchestra and two extra concerts by the Minneapolis Symphony Orchestra and Wilhelm Bachaus. Engaged to Aug. for 1925-26: Russian Symphonic Choir, Dusolina Giannini, Mischa Levitzki, Tito Schipa, and Minneapolis Symphony Orchestra.

HUNTSVILLE—Culbertson Music Bureau Series, Mrs. F. B. Wilson, President Music Study Club, Box 66; three evening concerts in Grand Theatre, seating 900; \$3 for course, \$2.50 for single ticket. No 1925-26 plans up to Aug.

MOBILE—Mrs. Carl A. Klinge; concerts in Lyric Theatre seating 1,700. Attraction 1924-25: John McCormack.

Mobile Music Teachers' Association; Concerts in Lyric Theatre. Attraction 1924-25: Cortese Trio.

MONTEVALLA—Alabama College Artists and Lecture Course, Frank E. Marsh, Director School of Music; ten Saturday evening concerts in college auditorium seating 600; \$8 and \$7 for course. Attractions 1924-25: Sascha Jacobsen, John Powell, Hinshaw Opera Company, Letz String Quartet, Edgar Schofield, Mildred Dilling. Engaged to Aug. for 1925-26: Kathryn Meisle, Elshuco Trio, Renée Chemet, Felix Salmond, and Olga Samaroff.

SELMA—Selma Music Club Concert Course, Alonzo Meek, President, Meek School of Music; three evening concerts in Junior High School Auditorium seating 1,200; \$5 for course, \$2 for single ticket. Attractions 1924-25: Letz String

Quartet, Rafaelo Diaz, Sascha Jacobsen, St. Louis Symphony Orchestra. No plans up to Aug. for 1925-26.

TUSCALOOSA—All-Star Course, Maude H. Walker, 2312 Eighth St.; three evening concerts in High School Auditorium seating 1,200; \$7.50 and \$5 for course, single tickets \$2.50. Attractions 1924-25: (no regular course) Norfleet Trio and Hinshaw Opera Company. Engaged to Aug. for 1925-26: Russian Symphonic Choir and Florence Macbeth.

TUSKEGEE—Tuskegee Institute Entertainment Course, Alice Carter Simmons, chairman; five or six evening and afternoon concerts in Tuskegee Institute Chapel seating 3,000; prices course tickets for teachers \$1.50, for students .75; single seats for teachers .25, for students, .15. Attractions 1924-25: Jacob Lowe, R. Augustus Lawson, Charlotte Wallace Murray, Viola E. Hill, St. Louis Symphony Orchestra and Hinshaw Opera Company. Roland Hayes only attraction engaged to Aug. for 1925-26.

Arizona

BISBEE—Musical Events, Mrs. Sam Frankenberg, 636 N. Berendo St., Los Angeles; three Tuesday evening concerts in High School Auditorium seating 500; \$5 for course; \$2.50 and \$3 for single ticket. Attractions 1924-25: Ina Bourskaya, Tito Schipa, Cherniavsky Trio. No plans to Aug. for 1925-26.

DOUGLAS—Douglas Music Club Course, Mrs. John R. Newcomer, President, 1300 8th St.; Grand Theatre seating 1,700; no season ticket; single tickets \$3, \$2, and \$1.50. Attractions 1924-25: Mme. Pavlowa, Paul Whiteman's Orchestra, Denishawn Dancers. Booked to Aug. for 1925-26: Sousa's Band and John McCormack.

PHOENIX—Musical Events Course, Cordeila Whittemore Hulburd, chairman, 520 E. Culver St.; five concerts in High

School Auditorium, seating 1,000 and in Shrine Auditorium, seating 2,000; \$9, \$7.50, and \$5 for course tickets. Attractions 1924-25: Sophie Braslau, Georges Enesco, Serge Rachmaninoff, Frieda Hempel, and San Francisco Chamber Music Society. Booked for 1925-26: Efrem Zimbalist, Mischa Levitzki, John McCormack, Claire Dux, and Barrère Little Symphony.

Redewill Concert Course, Gene Redewill, c/o Redewill Music Co.; ten concerts at \$12, \$10, \$7.50, and \$5, and five concerts at half the quoted prices. Engaged to Aug. for 1925-26: Ethel Leginska, London String Quartet, Florence Macbeth, Zimmer Harp Trio, Tom Williams, Thelma Given, Mme. Sturkow-Ryder, Poppe-Carlin, Margarete Matzenauer, Idelle Patterson, Richard Czerwonky, Riccardo Martin, Myrna Sharlow, and Virgilio Lazzari.

Arkansas

ARKADELPHIA—Ouachita College, Charles E. Dicken, President; five to six evening concerts in Auditorium seating 750; \$5 to students for course. Attractions 1924-25: Cecil Arden and others. Booked for 1925-26: Elixir of Love (Wm. Wade Hinshaw Co.).

CONWAY—Artists Lyceum Course, Head of Music Department, Central College; four concerts in Conway Theatre; \$3.50 for course ticket and \$1 for single ticket. Attractions season 1924-25: Hinshaw Opera Company, Frank Mannheimer, Ernest Gamber, and Jose Mojica. Hinshaw Opera Company only attraction engaged to Aug. for 1925-26.

LITTLE ROCK—Civic Concert Course, Mrs. Alice C. Henniger, President Musical Coterie, Fraternal Building; three evening concerts in High School Auditorium, seating about 1,300; \$5 and \$3.50 for course, \$3 and \$1.50 for single tickets. Attractions 1924-25: Riccardo Martin, Jan Chiapusso, and Boguniel Sykova. Booked for 1925-26: Maria Jeritza, Paul Whiteman's Orchestra, Ossip Gabrilowitsch.

PINE BLUFF—Musical Coterie Concert Course, Mrs. Walter Simmons, secretary concert committee, 1021 W. 24th St.; three or four evening concerts in High

School Auditorium, seating 1,690; prices for course, \$5, \$4, and \$3. Attractions 1924-25: Jascha Heifetz, Rosa Ponselle, Allan McQuhae. Engaged to Aug. for 1925-26: Paul Whiteman's Orchestra, Giovanni Martinelli, Anna Case.

California

BERKELEY—Berkeley Musical Association, Julian R. Waybur, secretary, 2747 Bancroft Way; five concerts in Harmon Gymnasium of the University of California; associate membership (two tickets to each concert) \$5, student membership \$2. Attractions 1924-25: Louis Graveure, Claire Dux, Maier and Patterson, Georges Enesco, Flonzaley Quartet. Booked to Aug. for 1925-26: Elisabeth Rethberg, Efrem Zimbalist, Ignaz Friedman, Barrère Little Symphony, Richard Crooks.

BURBANK—Burbank Choral Club, Gladys Shelton Fischer, President, 710 Palm Ave.; five Tuesday evening concerts in Burbank High School seating 7,000.

CLAREMONT—Pomona College Music and Drama Course, Ralph H. Lyman director; concerts usually on Friday evenings in Mable Shaw Bridges Hall, seating 819; \$6 for course, \$1.15 to \$2 for single tickets. Attractions 1924-25: Mario Chamlee and Ruth Miller, Percy Grainger, The Messiah with Eleanor Woodford, Radiana Pazmor, Victor Edmunds, and Fred McPherson; Warren D. Allen, Alberto Salvi, Florence Easton, Alice Gentle. Booked to Aug. for 1925-26: Elvira de Hidalgo, Felix Salmond, Elly Ney, Barrère Little Symphony.

GLEN DALE—Tuesday Afternoon Club, Mrs. F. H. Wallace, Chairman program committee, 1100 Campbell St.; two programs each month.

HOLLYWOOD—Opera Analysis, Dr. Frank Nagel, Director, 1141 El Centro; nine Monday morning concerts in Women's Club seating 1,000; \$5 for course and \$1 for single ticket.

LONG BEACH—Long Beach Choral-Oratorio Society, Clarence E. Krinbill, director, 348 Carroll Park; three evening concerts. Attractions 1924-25:

Lillian Bowles, Violet Stallcup, Alexander Kisselburgh. No plans to Aug. for 1925-26.

Philharmonic Course, L. D. Frey, Mgr.; five evening concerts in Municipal Auditorium seating 3,000; \$1 and \$2 for single ticket (plus tax). Attractions 1924-25: Louis Graveure, Sophie Braslau, de Reszke Singers, Mme. Pavlowa, Frieda Hempel. Booked to Aug. 1925-26: John McCormack, Anna Case, Efrem Zimbalist, Mischa Levitzki, Elena Gerhardt, Claire Dux.

Seven Arts Society, Katheryn Cofield, Dir., 121 E. Third St.; concerts in Municipal Auditorium seating 3,000. Attractions 1924-25: Mario Chamlee, Ernst von Dohnanyi, Reinald Werrenrath. Booked to Aug. 1925-26: Alice Gentle, Ethel Leginska, Cecil Arden, Thelma Given, Brita Beckman.

LOS ANGELES—Auditorium Artist Series, George Leslie Smith, 424 Philharmonic Auditorium; twelve Monday evening concerts in Philharmonic Auditorium, seating 2,700; \$15, \$12, \$9, \$7 and \$5 for course and .75 to \$2.50 for single tickets. Attractions 1924-25: Mario Chamlee, Jascha Heifetz, Eva Gauthier, Felix Salmond, London String Quartet, Roland Hayes, San Carlo Opera Company, Ernst von Dohnanyi, Isa Kremer, Mabel Garrison, Albert Spalding, Reinald Werrenrath. Engaged to Aug. for 1925-26: Josef Hofmann, Edward Johnson, Hulda Lashanska, Felix Salmond, Cecilia Hansen, Maria Kurenko, San Carlo Opera Company, Margarete Matzenauer, Thamar Karsavina and ballet, Olga Samaroff, Vicente Ballesler, London String Quartet, Roland Hayes.

Behymer Philharmonic Artist Courses, L. E. Behymer, 705 Auditorium Bldg.; Tuesday Evening Artist Course, 12 concerts, Auditorium Theatre, course tickets \$7 to \$20 plus tax. Attractions for 1925-26: Elisabeth Rethberg, Elena Gerhardt, Anna Case, Efrem Zimbalist, Sigrid Onegin, Helen Stanley, Marriage of Figaro, Isa Kremer, John McCormack, Ignaz Friedman, Richard Crooks, Mischa Elman. Thursday Evening Artist Course, 9 concerts, Auditorium Theatre, course tickets \$.50 to \$15 plus tax. Attractions for 1925-26: Josef Lhevinne, Paul Althouse and Arthur Middleton, Paul Kochanski, Beniamino Gigli, Toti

Dal Monte, John McCormack, Cyrena van Gordon, Claire Dux. Behymer Specially Priced Course, 10 concerts, Auditorium Theatre, \$10 plus 10 per cent tax, orchestra seats, \$5 no tax, gallery seats. Attractions for 1925-26: Elisabeth Rethberg, Elena Gerhardt, Anna Case, Althouse and Middleton, Helen Stanley, Marriage of Figaro, Paul Kochanski, Friedman, Cyrena van Gordon, Richard Crooks.

France Goldwater, Manager, California Musical Artists.

Los Angeles Music Teachers' Association, Charles C. Draa, Pres., 1440 W. 29th St.; nine meetings in Chickering Hall seating 300. No professional artist engagements.

Los Angeles Opera and Fine Arts Club, Mrs. J. T. Anderson, President, 1131 Elden Ave.; concerts by professional members given at Club, 927 Merlo Ave., seating 800.

Orpheus Club, Hugo Kirchhofer, Dir., W. R. Berry, President, 1015 Marsh Strong Bldg.; three evening concerts in Philharmonic Auditorium seating 2,706; \$5 for four tickets to each of three concerts and .75 for single ticket. Plans for 1925-26 incomplete.

Woman's Lyric Club, Mrs. Laird J. Stabler, President, 1122 W. 30th St.; three evening concerts in Philharmonic Auditorium seating 2,706; course tickets \$7, \$5; \$1.50, \$2 for students; single tickets \$2 to .50. Plans incomplete for 1925-26.

MERCED—Artists booked by Selby C. Oppenheimer, Foxcroft Bldg., San Francisco; four evening concerts given in High School Auditorium. Attractions 1924-25: Ina Bourskaya, Mieczyslaw Münz, de Reszke Singers, Chamber Music Society of San Francisco. No bookings to Aug. for 1925-26.

MODESTO—Artists booked by Selby C. Oppenheimer, San Francisco; four evening concerts in Strand Theatre. Attractions 1924-25: Ina Bourskaya, Mischa Elman, David Alberto, Royal Dadmun. No plans to Aug. for 1925-26.

OAKLAND—Mills College Concert Series, head of music department; four or five Friday evening concerts in Lisser Hall, seating 800; \$3 for course, \$1 for single ticket. Attractions 1924-25: Louis

Graveure, San Francisco Chamber Music Society, Ellen Edwards, Zelma MacDonough. Booked to Aug. for 1925-26: E. Robert Schmitz, San Francisco Chamber Music Society.

Subscription Course booked by Selby C. Oppenheimer; seven evening concerts in Auditorium Opera House. Attractions 1924-25: Louis Graveure, Sophie Braslau, Alfred Cortot, the Denishawn Dancers, Erna Rubinstein, Rosa Ponselle, Tito Schipa.

Single Events Series booked by Selby C. Oppenheimer; evening concerts held in Auditorium Opera House or Arena. Attractions 1924-25: Alma Gluck, Mischa Elman, Ernestine Schumann Heink; Vladimir de Pachmann, Paul Whiteman's Orchestra, Anna Pavlova, Feodor Chaliapin, Frieda Hempel.

PASADENA—Artists Series, Pasadena Music and Art Association, Teresa Cloud, Manager, 658 S. Hudson Ave.; six evening concerts in High School seating 1,946; \$15 to \$7 for course; \$1 to \$4 for single ticket. Attractions 1924-25: St. Olaf Choir, Fritz Kreisler, Maria Jeritza, and Sergei Rachmaninoff. Booked to Aug., 1925-26: Toscha Seidel, Sigrid Onegin, Toti dal Monte, Beniamino Gigli, Karsavina, Ignace Paderewski.

PIEDMONT—Piedmont High School series booked by Selby C. Oppenheimer; four evening concerts in Piedmont High School. Attractions 1924-25: Ina Bourskaya, Claire Dux, Alberto Salvi, Alfred Cortot.

REDLANDS—Redlands Artists Course of Concerts, Mrs. G. E. Mullen, President Redlands Community Music Association, Box 495; twenty-eight Friday evening concerts in Redlands Bowl, seating 3,000; no admission charged. Attractions 1924-25: Zoellner Quartet, Olga Steeb, Charles W. Cadman, Margaret Messer Morris, Victor Edmunds, Eleanor Marlo, Calmon Lubovski, Alexander Kisselburgh, Alfred Kastner, Clara Forbes Crane, William Tyrolier, and others. Booked to Aug. for 1925-26: Elly Ney and Esther Dale.

The Spinet Concert Course, Paul W. Moore, Highland Ave.; four to six concerts in Wyatt Opera House, seating 1,189; \$5 and \$7.50 for course, \$2,

\$2.50, and \$3 for single tickets. Attractions 1924-25: Eva Gauthier, Denishawn Dancers, Maier and Pattison, Albert Spalding. No definite plans to Aug. for 1925-26.

RIVERSIDE—Tuesday Music Club, Mrs. P. T. Evans, President, 147 Magnolia Ave.; five evening concerts and children's concert in Loring Theatre, seating 868; \$7, \$5, and \$4 for course and \$2.50, \$1.50, and \$1 for single tickets. Attractions 1924-25: Los Angeles Philharmonic Orchestra, Eva Gauthier, Albert Spalding, Ernst von Dohnanyi, Reinhard Werrenrath. Booked to Aug. for 1925-26: Charles Hackett, Maria Kurenko, Los Angeles Philharmonic Orchestra, London String Quartet, John Powell.

SACRAMENTO—Sacramento Saturday Club, Mrs. Robert H. Hawley, chairman, 1421 I St., eight evening concerts in State Theatre, seating 1,525; \$10, \$6, and \$4 for course; no single tickets except to non-residents. Attractions 1924-25: Maier and Pattison, Royal Dadmun, Erna Rubinstein, Louis Graveure, Claire Dux, Mieczyslaw Münz, Rosa Ponselle, de Reszke Singers. No plans up to Aug. for 1925-26.

McNeill Club, Hubert G. Baugh, Secretary, R. 10, Box 875; three Tuesday evening concerts in Tuesday Club House seating 900; \$5 for four tickets to each of three concerts. Three assisting artists in 1924-25. Plans incomplete for 1925-26.

SAN DIEGO—Amphion Club, Jessie I. Baker, chairman, 2801 Grape St.; seven to ten evening concerts in Spreckel's Theatre, seating 1,900; \$10 and \$7 for course (plus \$5 for new members) and \$.50, \$1.50, and \$2 for single tickets. Attractions 1924-25: Claire Dux, Sophie Braslau, Percy Grainger, Maier and Pattison, de Reszke Singers, Georges Enesco, Rosa Ponselle, Tito Schipa. Engaged for 1925-26: Elisabeth Rethberg, Paul Kochanski, Feodor Chaliapin, Ignaz Friedman, Beniamino Gigli, Paul Althouse, Arthur Middleton, Barrère Ensemble.

San Diego Opera Company, Buren Schryock, 624 Avenue B; five or six operas in Spreckel's Theatre, seating 1,900; season tickets \$50, \$40, \$25, \$20, \$17.50, \$15, \$12.50, \$10, and \$7.50.

SAN FRANCISCO—Fairmont Hotel Matinées, artists booked by Selby C. Oppenheimer; six Monday afternoon concerts in Fairmont Hotel Ballroom. Attractions 1924-25: Ina Bourskaya, Mieczyslaw Münz, Alberto Salvi, de Reszke Singers, Claire Dux, Royal Damrosch.

San Francisco Special Attractions booked by Selby C. Oppenheimer, single admission only; afternoon and evening concerts, different auditoriums and theatres. Attractions 1924-25: Alma Gluck, Denishawn Dancers, Paul Whiteman's Orchestra, Mme. Pavlova, Ruth Draper, Feodor Chaliapin, Maria Jeritza. Attractions booked for 1925-26: Elisabeth Rethberg, Elvira de Hidalgo, Mme. Schumann-Heink, Elena Gerhardt, Anna Case, Efrem Zimbalist, Maier and Pattison, Grace Wood Jess, Josef Lhevinne, Althouse and Middleton, Sigrid Onegin, Sousa and his Band, Mischa Levitzki, Feodor Chaliapin, Isa Kremer, Paul Kochanski, Beniamino Gigli, Harold Bauer, Mme. Toti dal Monte, Paul Whiteman's Orchestra, Ignaz Friedman, Cyrena Van Gordon, Richard Crooks, Barrère Little Symphony, Will Rogers and the de Reszke Singers.

Sunday Afternoon "Pop" Concerts, artists booked by Selby C. Oppenheimer; thirteen concerts, Columbia Theatre. Attractions 1924-25: Louis Graveure, Claire Dux, Mischa Elman, Sophie Braslau, Ernestine Schumann Heink, Maier and Pattison, Vladimir de Pachmann, Claudia Muzio, Alfred Cortot, Flonzaley Quartet, Rosa Ponselle, Tito Schipa, Frieda Hempel.

Elwyn Artist Series, V. S. Shepherd, Resident Manager Wolfsohn Musical and Elwyn Concert Bureaus, 638 Phelan Bldg.; ten evening concerts in Exposition Auditorium seating 10,000; \$3.50, \$5, \$8 for course; \$1 to \$3 for single tickets. Attractions 1924-25: Moriz Rosenthal, Eva Gauthier, Isa Kremer, Jascha Heifetz, Maria Ivogün, Albert Spalding, Roland Hayes, Mabel Garrison, London String Quartet. Booked for 1925-26: Vicente Ballester, Maria Kurenko, Felix Salmon, Hulda Lashanska, Toscha Seidel, Benno Moiseiwitsch, Cecilia Hansen, Margarete Matzenauer, Karsavina, Roland Hayes, London String Quartet, Edward Johnson and Joan Ruth.

The Fortnightlys, Ida G. Scott, Kohler

and Chase Bldg.; Morning Series of ten lecture-recitals and concerts on Evolution of Music, in Native Sons' Auditorium, seating 1,400; \$5 for course, \$1 for single ticket; ten evening lecture-recitals and concerts featuring contemporary modern music, in Colonial Ballroom, St. Francis Hotel, seating 800; \$15 for course and \$2.50 for single ticket. Attractions 1924-25: E. Robert Schmitz. Booked to date for 1925-26: Eugene Goossens, Jeanne de Mare, E. Robert Schmitz, Esther Dale, Marcel Grandjany, Arthur Bliss, Henry Eichheim, Lawrence Strauss.

Frank W. Healy Concerts, 906 Kohler and Chase Bldg.; six concerts. Attractions 1924-25: John McCormack, Sistine Chapel Choir, Geraldine Farrar, Sergei Rachmaninoff, Fritz Kreisler, the Roman Choir. John McCormack only attraction booked to Aug. for 1925-26.

San Francisco Musical Club, Mrs. Horatio F. Stoll, 75 Shore View Ave.; seventeen morning concerts. Attractions 1924-25; San Francisco Symphony Orchestra and club members.

Alice Seckels matinee musicales, Alice Seckels, Fairmont Hotel; concerts held in Gold ballroom of the Fairmont Hotel, Monday afternoons at 2:30 o'clock. Attractions booked to Aug.: Elvira de Hidalgo, Elena Gerhardt, Paul Leyssac and Dwight Fiske, Germaine Schnitzer, Richard Crooks, the Little Symphony with Georges Barrère.

SAN JOSE—San José Musical Association, Charles M. Richards, President; six evening concerts in State Teachers' College Auditorium, seating 1,300; \$8 for course (students \$4) and \$2 and \$1.50 for single ticket. Attractions 1924-25: Louis Graveure, Percy Grainger, Albert Spalding, Tito Schipa, Mabel Garrison, San Francisco Symphony Orchestra. No plans to Aug. for 1925-26.

SANTA MONICA—Bay Cities Music Association, Mrs. Joseph Zuckerman, President; evening concerts in Municipal Auditorium seating 1,200; \$1 and .50 for single ticket.

STOCKTON—Stockton Musical Club Series, Mrs. W. A. Fitzgerald, President, 701 W. Poplar St.; five or six evening concerts in High School Auditorium, seating 1,500; \$6 for course and \$2.50

and \$2 for single tickets. Attractions 1924-25: Mario Chamlee, San Francisco Symphony Orchestra, Maria Ivogun, Myra Hess, Reinald Werrenrath. Engaged to Aug. for season 1925-26: Vicente Ballester, San Francisco Symphony Orchestra, Margaret Matzenauer, Cecilia Hansen, Olga Samaroff, Edward Johnson, Joan Ruth.

Artists booked by Selby C. Oppenheimer; five evening concerts in High School Auditorium, seating 1,500. Attractions during 1924-25: Louis Gravere, Denishawn Dancers, Ernestine Schumann-Heink, Alfred Cortot, Flonzaley Quartet.

Colorado

BOULDER—Artist Series, Boulder Musical Society, Inc., William F. Bauer, President, 1509 Cascade Ave.; six evening concerts in Macky Auditorium seating 2,600; \$5, \$4, \$3 for course; \$1.50 to .50 for single ticket. Attractions 1924-25: Florence Macbeth, Clarence Eddy, Choral Union, Richard Crooks, Cherniavsky Trio, Ina Bourskaya. Booked for 1925-26: José Mojica, Cecile de Horvath, Thelma Given, Choral Union, Cherniavsky Trio, Barrère Little Symphony, Hinshaw Opera Co.

DENVER—Oberfelder All-Star Artist Series, Arthur M. Oberfelder, c/o Knight-Campbell Music Co., 1631 California St.; eight concerts; \$8 to \$3 for course tickets. Booked for 1925-26: Anna Case, Alberto Salvi, Emilio de Gogorza, Maria Kurenko, Toscha Seidel, Dusolina Giannini, Mischa Levitzki, Ethel Leginska, Paul Kochanski, Frieda Hempel, Rosa Ponselle, and Barrère Little Symphony.

Slack's Series, Robert Slack, 1636 California St.; eight evening concerts in Auditorium seating 3,000; course tickets \$4 to \$10. Nine attractions presented in 1924-25. Artists engaged for 1925-26: Elisabeth Rethberg, Sigrid Onegin, Alglala (opera), Wanda Landowska, Josef Lhevinne, Carlos Sedano, Claire Dux, Hans Kindler, Josef Schwarz, Toti dal Monte, E. Robert Schmitz, Carl Flesch, San Francisco Chamber Music Society.

GRAND JUNCTION—Walter Walker, The Avalon Theatre; attractions booked, season 1925-26: Swedish Choral Club, Paul Whiteman's Orchestra.

PUEBLO—Concert Artist Series and Pueblo Artists Series, Marion Nuckolls, 38 Carlisle Place; five concerts in City Auditorium, seating 2,000; \$7.50 for course tickets, .50 to \$3 for single ticket. Attractions 1924-25: Metropolitan Opera Quartet, Florence Macbeth, Sophie Braslau, Mischa Elman, de Reszke Singers, Tito Schipa, Denishawn Dancers, Mieczyslaw Münz, Ernestine Schumann-Heink, Efrem Zimbalist, Paul Whiteman's Orchestra, San Carlo Opera Company. No definite plans to Aug. for 1925-26.

Connecticut

BRIDGEPORT—Wednesday Afternoon Musical Club, Mrs. Henry L. Bishop, 244 Mill Hill Ave.; four artist concerts and two lecture-recitals in Stratfield Hotel Ballroom, seating 500; \$6 and \$4 for course; no single tickets except to non-residents. Attractions 1924-25: Harold Bauer, Queena Mario, Leonard Snyder, Alice Louise Mertene, Mischa Mischaikoff, William Gustafson.

DANBURY—Women's League Entertainments, Mrs. H. F. Brownlee, 342 Main St.; four Saturday afternoon concerts and two lectures in Concordia Hall, seating 550; \$6 for course, \$1.50 for single ticket, \$1 for teachers. Attractions 1924-25: Dusolina Giannini, Maier and Pattison, Hinshaw's Opera Company, Frank Speaight. Booked to Aug. for 1925-26: Royal Dadmun, Russian Symphonic Choir, Glenn Frank, Erna Rubinstein, Stringwood Sextet.

HARTFORD—Choral Club of Hartford; three concerts under direction of Ralph Baldwin, 81 Tremont Street, in Footguard Hall seating 1,400, Capitol Theatre seating 3,000. Course tickets, \$6. No plans to Aug. for 1925-26.

Hartford Musical Club, Mrs. Gertrude Damon Fothergill, President, 193 N. Oxford St.; two evening concerts in Unity Hall seating 620, Footguard Hall seating 1,452; \$2 for single ticket. Attractions for 1924-25: John Charles Thomas, Flonzaley Quartet. Booked for 1925-26: Harold Bauer, Ossip Gabrilowitsch, Emilio de Gogorza.

High Schools of Hartford; seven concerts under direction of Ralph Baldwin in Footguard Hall and Capitol Theatre.

Single tickets, .50. No plans for 1925-26.

Kellogg Concert Course, Robert Kellogg, 89 Asylum St.; five Sunday afternoon concerts in Capitol Theatre; \$5 to \$12.50 for course. John McCormack, Metropolitan Quartet, Rosa Ponselle, Feodor Chaliapin, Harold Bauer and Pablo Casals, also, Jascha Heifetz, Paul Whiteman's Orchestra, Alberto Salvi, Anna Case, Louis Gravere, Percy Grainger, de Reszke Singers, Marie Sundelius and Rafaelo Diaz, Lionel Tertis and Edna Thomas. Engaged to Aug. for 1925-26: Tito Schipa and Lawrence Tibbett, Ernestine Schumann-Heink, Rosa Ponselle, Mischa Elman, Amelita Galli-Curci, John McCormack.

MIDDLETOWN—The Middlesex Musical Association, G. Ellsworth Meech; four evening concerts in Wesleyan Memorial Chapel, seating 700; \$4 to \$7 for course and \$1 to \$2.50 for single ticket. Attractions 1924-25: Sergei Rachmaninoff, London String Quartet, Suzanne Keener, Paul Shirley's Symphonic Group. Mischa Elman only attraction engaged to Aug. for 1925-26.

NEW BRITAIN—The New Britain Musical Club Artists' Course, T. W. Hart, President; three Sunday afternoon concerts in Capitol Theatre seating 1,700, \$1 to \$3 for single tickets (boxes and loges \$18 and \$25). Attractions 1924-25: Rosa Ponselle, Maier and Pattison. Booked for 1925-26: Maier and Pattison, Giovanni Martinelli, and Dusolina Giannini.

NEW HAVEN—New Haven Symphony Orchestra, David Stanley Smith, conductor, Yale School of Music; five Sunday concerts in Woolsey Hall, seating 2,900; \$5, \$3, and \$2.50 for course, \$1.25, .75, and .50 for single tickets. Soloists 1924-25: Jean Bedetti, Hildegarde Donaldson, Yale Glee Club, Georges Barrère. Esther Dale only soloist engaged to Aug. for 1925-26.

Woolsey Hall Series, Rudolph Steinert, 183 Church St.; five concerts (under auspices Yale School of Music) in Woolsey Hall; tickets \$7.10, \$8.20, \$11 for course. Booked for 1925-26: New York Philharmonic Orchestra, Roland Hayes, Maria Jeritza, Yolanda Mero, Jacques Thibaud, Boston Symphony Orchestra.

Delaware

WILMINGTON—Delaware Musical Association, Mrs. William N. Bannard, 1104 Greenville Ave.; three concerts (Monday evening and Wednesday afternoon and evening) in Playhouse, seating 1,219; \$4.50, \$3.50, and \$3 for course (students \$1); single tickets \$2.50 \$2, \$1.75, and .75 for students; children's concert .50 and \$1. Attractions 1924-25: Cleveland Orchestra, New York Symphony Orchestra, Paul Whiteman's Orchestra, Russian Cathedral Choir. Booked to Aug. for 1925-26: New York Symphony Orchestra, Cleveland Orchestra.

E. R. Keim, 231 Delaware Trust Bldg.; three evening concerts in Playhouse, seating 1,219; \$4 and under for course, \$1.50 and under for single ticket. Attractions booked to Aug. for 1925-26: Harriet Eells, Helen Jeffrey, Daisy Jean, Sigismund Stojowski.

District of Columbia

WASHINGTON—Ten Star Series, T. Arthur Smith, Inc., 1306 G. St., N. W.; ten afternoon concerts in National Theatre; \$10 for course and \$2.50, \$2, \$1.50, \$1 for single tickets. Attractions 1924-25: Emilio de Gogorza, Vladimir de Pachmann, Olga Samaroff, Renée Chemet, Anna Case, Hans Kindler, Wanda Landowska, Pablo Casals, John Charles Thomas, Mabel Garrison, Ernestine Schumann-Heink, Paul Kochanski, Alfred Cortot, Harvard Glee Club, Bach Choir, Hinshaw Opera Company. Booked to Aug. for 1925-26: Elisabeth Rethberg, Pablo Casals, Efrem Zimbalist, Hinshaw Opera Company, Sophie Braslau, Louis Gravere, Wilhelm Bachaus, Pavley-Oukrainsky Ballet, Ethel Leginska, five Philadelphia Orchestra concerts in Washington Auditorium; \$12 for course, single tickets \$1 to \$2.50. Three New York Philharmonic Orchestra concerts, National Theatre, course tickets \$7, single tickets \$1 to \$2.50.

Philharmonic Course (five concerts), Artists Course (five concerts), New York Symphony Orchestral Series (four concerts), Wilson-Greene Concert Series (six concerts) under management of Mrs. Katie Wilson-Greene, 13th and G Sts.; concerts in Poli's Theatre, seating

2,000 and City Auditorium, seating 5,500. Attractions 1924-25: Boston Symphony Orchestra, Fritz Kreisler, Serge Rachmaninoff, Geraldine Farrar, Feodor Chaliapin, John McCormack, Toti dal Monte, Elena Gerhardt, Denishawn Dancers, Anna Pavlowa, Dusolina Giannini, de Reszke Singers, Reinald Werrenrath, Maier and Pattison, Efrem Zimbalist, San Carlo Opera Company, Elvira de Hidalgo, Ernestine Schumann-Heink, Paul Whiteman's Orchestra, Samuel Dushkin, Mieczyslaw Münz, Chicago Grand Opera Company (four performances). Booked to Aug. for 1925-26: Tito Schipa, Fritz Kreisler, Maria Jeritza, Sigrid Onegin, Boston Symphony Orchestra (two performances), Dusolina Giannini, Serge Rachmaninoff, Amelita Galli-Curci, Beniamino Gigli, New York Symphony Orchestra (four performances), Harold Bauer and Ossip Gabrilowitsch, Mischa Elman, Will Rogers and de Reszke Singers, Chicago Opera Company (four performances).

Florida

JACKSONVILLE—Subscription Concerts, William Meyer, 726 Hogan St.; six evening concerts (occasionally Sunday afternoon) in Duval County Armory, seating 2,500; \$2 for course, \$2 to \$3 for single ticket. Attractions 1924-25: Paul Whiteman's Orchestra, New York Symphony Orchestra, Elly Ney, Cecilia Hansen, Giuseppe de Luca. No plans announced for 1925-26.

MIAMI—Philpitt's Artist Course, S. Ernest Philpitt; three to seven evening concerts. Attractions 1924-25 (presented in Miami, Orlando, St. Petersburg, Jacksonville, Tampa): John McCormack, Jascha Heifetz, New York Symphony Orchestra, Mme. Ernestine Schumann-Heink, Florence Macbeth, Guiomar Novaes, Reinald Werrenrath, Hinshaw Opera Company. Booked to date 1925-26: Ignace Paderewski, Hinshaw Opera Company, Sousa's Band, Yolando Mero, Kathryn Meisle, Westminster Choir, Reinald Werrenrath.

ST. PETERSBURG—Carreno Musical Club, Grace B. Hume, Secretary, 319 Third Ave., N.; three concerts in Congregational Church seating 2,000; \$5 for membership ticket. Attractions

1924-25: Kathryn Meisle and Clarence Gustlin. No definite plans for 1925-26.

TALLAHASSEE—Artist Series of the Florida State College for Women, Prof. W. G. Dodd and Ella S. Opperman, Dean of School of Music; four to six evening concerts in Auditorium of college, seating 1,800; price of course included in student's registration and \$5 and \$1 for those not members of the college. Attractions 1924-25: May Peterson, Louis Graveure, Pablo Casals, Ethel Leginska, Charles Courboin, Richard Biggs. Booked to Aug. for 1925-26: Florence Macbeth, Flonzaley Quartet, Percy Grainger.

Georgia

ATLANTA—Artist Series, Russell Bridges, Southern Musical Bureau, 1221-22 Wynne-Cloughton Bldg.; five concerts in City Auditorium, seating 7,000; \$5 to \$10 for course (plus tax) and .50 to \$3 (plus tax) for single tickets. Attractions 1924-25: Vladimir de Pachmann, San Carlo Opera Company, Paul Whiteman's Orchestra, Denishawn Dancers, Mischa Elman. Have combined with Music Club for 1925-26. Will also book attractions separately. Booked to Aug. for 1925-26: Paul Whiteman's Orchestra, Will Rogers and de Reszke Singers.

Civic Concert Series (five concerts) and Series Intime (four concerts), Mrs. DeLos L. Hill, 12 W. 11th St.; concerts in Woman's Club Auditorium seating 650, Armory seating 5,000; \$15 for both courses, \$4 to \$1 for single tickets. Attractions 1924-25: Maria Jeritza, Cincinnati Orchestra, John McCormack, Harold Bauer, Pablo Casals, Jascha Heifetz, Albert Spalding, Myra Hess, Flonzaley Quartet. Booked to date 1925-26: Maier and Pattison, Minneapolis Symphony Orchestra, Ignace Paderewski, Sigrid Onegin, Elena Gerhardt, Wanda Landowska, Flonzaley Quartet, San Francisco Chamber Music Society.

Fine Arts Club of Atlanta, Nan Bagby Stevens, Honorary President, 17 Briarcliff Road; eight Tuesday concerts in ballroom Piedmont Dining Club seating 1,000 and in homes of members. Engaged for 1925-26: Florence Easton.

Music Festival Association, C. B. Bidwell, Treasurer, 84 N. Broad St.; one week of opera by Metropolitan Opera Company.

COLUMBUS—Orpheus Club, Mrs. J. O. Methon, chairman, 908 Second Ave.; one concert in Springer Opera House on October 27; price \$1. Attraction 1924-25: Charles Wakefield Cadman. Engaged for 1925-26: Florence Macbeth.

GAINESVILLE—Artist Series, Mary Whitson, Brenau College Conservatory; two to five concerts (Tuesday and Friday evenings) in Brenau Auditorium, seating 800; \$5 for course, \$1.50 to \$3.50 for single ticket. Attractions 1924-25: Cincinnati Symphony Orchestra, Denishawn Dancers. No plans to Aug. for 1925-26.

MACON—Wesleyan Master Artist Series, direction Wesleyan Conservatory of Music, Joseph Maerz, Chmn.; six to twelve concerts, Wesleyan Auditorium seating 900; \$6 to \$10 for course; tickets, .75 to \$2 for single tickets.

SAVANNAH—All-Star Artist Concert Series, Savannah Musical Club, Pres., Mrs. W. P. Bailey, 212 W. Hall St.; four evening concerts, Municipal Auditorium seating 2,200, course tickets \$4 to \$11, single tickets .75 to \$.4.

Illinois

CHARLESTON—Entertainment Course Eastern Illinois State Teachers' College, H. de F. Widger, State Normal School; three concerts in College Auditorium, seating 1,000; \$3 for course, \$1 and .75 for single ticket. Attractions 1924-25: Minneapolis Symphony Orchestra, de Mando Harp Ensemble, l'Ombra (opera). Booked to Aug. for 1925-26: Minneapolis Symphony Orchestra.

CHICAGO—Artist Series (fourth season), Young American Artists Series (tenth season), Jesse B. Hall, 610 Fine Arts Bldg.; twelve Thursday evening concerts in each series in Fine Arts Recital Hall, seating 400; no course ticket, \$1.10 for single ticket. Fifty artists presented 1924-25. Several open dates for season 1925-26.

Club Concerts and Artist Recitals, Mary Peck Thompson, 620 Fine Arts

Bldg.; three artist recitals in Studebaker Theatre on Monday afternoons. Attractions 1924-25: Richard Crooke, Gitta Gradova, Amy Neill, Renée Thornton and Richard Hageman.

Kinsolving Musical Mornings, Rachel B. Kinsolving, 925 Fine Arts Bldg.; five Tuesday morning concerts in Blackstone Hotel ballroom, seating 700; \$15 for course, \$3.50 for single ticket. Attractions 1924-25: Claudia Muzio, Jerome Swinford, Albert Spalding, Dusolina Giannini, Reinald Werrenrath, Renée Chemet, Maria Ivogun, Rudolph Ganz, Elena Gerhardt, George Liebling. (In addition to Musical Morning Series): London String Quartet, Chicago String Quartet in 15 concerts, Denishawn Dancers, New York String Quartet with Ethel Leginska, Tony Sarg's Marionettes, George Liebling, Frances Nash, Lillian Rehberg, Sonia Skalka, Dvora Dienstova, Marion Roberts, Alberto Sciarretti, Iliff Garrison, Esther Dale, Monica Graham Stults, Walter Allen Stults, Stanisława Jozefowicz, Esther Lundy Newcomb, Mina Hager, Katherine Foss, Stella Benson, Leola Turner, Frederic Freemantel, Helen Fouts Cahoon, Eva Gordon Horadesky, Dorothy Bell, Kate Pentzer Stokes, Mary Agnes Doyle. Artists booked for 1925-26: Ernestine Schumann-Heink with Carlos Salzedo, Joseph Schwarz with Renée Chemet, Alexander Brailowsky with Sophie Braslau, Guiomar Novaes with Mischa-Leon, Claire Dux with Joseph Szigeti. (In addition to Musical Mornings): Guiomar Novaes, Beryl Rubinstein, Cobina Wright, Ignace Hilsberg, Jeannette Durno, Glenn Dillard Gunn, Bertha Farner, Ellen Ballon, Kathryn Witwer, Arna Heni, Chicago String Quartet in 5 concerts, Tony Sarg's Marionettes in seven performances.

Bertha Ott, Inc. Manager, Miss Bertha Ott, 1520 Blum Building. Concerts in Auditorium, Studebaker Theatre, and Princess Theatre. Attractions booked for 1925-26: Paul Whiteman, Eusebio Concialdo, Fritz Kreisler, Serge Rachmaninoff, Mme. Galli-Curci, Ossip Gabrilowitsch (six historical recitals), Harold Bauer-Pablo Casals (joint recital), Harold Bauer-Ossip Gabrilowitsch (joint recital), Maier and Pattison, Jacques Thibaud, Mischa Levitzki, Mieczyslaw Münz, Yolanda Mero, Ethel Leginska,

Themy Georgi, Schmitz, Marie Morrisey, Leon Sampaix, Maria Carreras, Lambert Murphy, Flonzaley Quartet, Roderick White, Ernest Hutcheson, Grace Leslie, Sylvia Lent, Cherniavsky Trio, Georges Enesco, Helen Stanley, John Coates, Ignaz Friedman, Mischa Elman, Wilhelm Bachaus, Richard Crooks, Myra Hess, Hans Hess.

Swift & Co. Male Chorus, G. F. Ford, 7226 Cornell Ave.; six evening concerts in Orchestra Hall, seating 2,600; price .50 to \$2. Attractions 1924-25: Tito Schipa with chorus. Annual concert March 18, 1926, Charles Marshall, soloist.

DANVILLE—Civic Music Association Course; Mrs. W. T. Shaffer, 516 Lafayette St.; three concerts in High School Auditorium seating 1,700; \$5 for course. Attractions 1924-25: Reinald Werrenrath, Aldberg-Beecher. Announced for 1925-26: Mme. Ernestine Schumann-Heink, Pavley-Oukrainsky Ballet, and Little Symphony.

Music Cycle, H. V. Benjamin, treasurer Civic Music Association; four Monday and Tuesday evening concerts in High School Auditorium, seating 1,750; \$4 for course, \$1.50 for single ticket. Attractions 1924-25: Reinald Werrenrath, Arne Oldberg, Carl Beecher. Booked to Aug. for 1925-26: Pavley-Oukrainsky Ballet, Chicago Little Symphony Orchestra, Ernestine Schumann-Heink.

DE KALB—Northern Illinois State Teachers' College, Student Entertainments, Clyde L. Lyon, Chairman; three evening concerts in college auditorium seating 1,100; \$2.75 for course; .50 to \$1 for single tickets. Attractions 1924-25: L'Ombra, Harp Ensemble, Allen McQuhae. Complete bookings for 1925-26: Chicago Operatic Trio, Raymond Koch and Ruth Ray, Grace Wood Jess.

EVANSTON—Chicago North Shore Festival Association (eighteenth season), Dean Peter C. Lutkin, Northwestern University; six concerts in the University Gymnasium; \$16.50, \$15, \$10, \$6.50, and \$4 for course (no war tax), \$3.50 to .50 for single tickets (no war tax). Attractions 1925 Festival: Chicago Symphony Orchestra, Mario Chamlee, Ernest Davis, Herbert Gould, Percy Grainger, William Gustafson, Theo Karle, Arthur

Kraft, Florence Macbeth, Tamaki Miura, Rosa Ponselle, Tito Schipa, Elliott Shaw, Loyal Phillips Shawe, Marie Sundelius, Gladys Swarthout, Lawrence Tibbett, Vittorio Trevisan. No plan to Aug. for 1926 Festival.

North Shore Concert Course, Mary S. Marshall, 1139 Ridge Ave.; four Tuesday evenings in Women's Club House Auditorium, seating 650; \$8.80 for course, \$2.75 for single ticket. Attractions 1924-25: Gitta Gradova, Ivan Dneproff, Roland Hayes, Elsa Alsen, Alfred Wallenstein, Samuel Dushkin, Ernst von Dohnanyi, Paul Whiteman's Orchestra. Engaged to Aug. for 1925-26: Mabel Garrison, Vera Aronson and Jacques Gordon and Hans Kindler, Roland Hayes, Maryon Vadie with Ota Gygi.

GALESBURG—All Star Artists' Course, Civic Music Association, Ralph Field, 52 South Cherry St.; six Monday, Tuesday and Thursday evenings in the Armory, seating 3,200; \$6 and \$8 for course tickets, \$3 to \$1.50 for single tickets. Attractions 1924-25: Tito Schipa, Claudia Muzio, Chicago Little Symphony, Moriz Rosenthal, Claire Dux and Spring Festival. Engaged to Aug. for 1925-26: Paul Whiteman's Orchestra, Louis Gravezure, Thamar Karsavina.

JACKSONVILLE—Illinois Woman's College Artist Series, Henry Ward Pearson, Illinois Woman's College; four Monday evenings in Music Hall, seating 650; \$3.50 for course, \$1 for single ticket. Attractions 1924-25: Leo Ornstein, Sascha Culbertson, Raymond Koch, Bell Forbes Cutter. No plans to Aug. for 1925-26.

KEWANEE—Kewanee Music Association, E. L. Kellogg, c/o Kewanee Private Utilities Co.; three concerts in Peerless Theatre, seating 840; single tickets \$1.50 and \$2. Attractions 1924-25: Allen McQuhae and John Corigliano, Chicago Operatic Trio (Margery Maxwell, Forrest Lamont, and Virgilio Lazzari), and Chicago Little Symphony Orchestra with Gladys Swarthout.

LAKE FOREST—Lake Forest School of Music Subscription Concerts, Dir., Marta Milinowski, The Music Box; four Saturday evening concerts in Lake Forest College Chapel seating 350; \$6 for

course, \$2 to \$1.75 for single ticket. Attractions 1924-25: Alfred Wallenstein, Chicago String Quartet, Alfred Cortot, and Marta Milinowski. Booked to Aug. 1925-26: Helen Freund, Wally Heymar, Renée Thornton, Richard Hageman, and Wanda Landowska.

MOLINE—Civic Music Association, Mrs. W. H. Guthrie, President Music Department of Moline Woman's Club, 1932 Seventh Ave.; four evening concerts in Elks Club Auditorium, seating 1,050; \$5 for course. Attractions 1924-25: Mischa Elman, Mario Chamlee, Manuel and Williamson, Gladys Swarthout. Booked to Aug. for 1925-26: Mabel Garrison, Pavley-Oukrainsky Ballet.

PEKIN—Letta Civic Music Association, Mrs. Martha Steinmetz, President, 703 Washington St.; three or four evenings in Community High School; \$5 for senior membership, \$2.50 for junior membership. Attractions 1924-25: Cyrena van Gordon, Jacques Gordon, Jessie Isabel Christian. No plans to Aug. for 1925-26.

PEORIA—Amateur Musical Club, Mrs. H. B. Baker, President, 881 Moss Ave.; six artist concerts (five evening and one afternoon) in Mohammed Shrine Temple seating 1,700, Christian Church seating 1,200; \$4 to \$1 for course (students); \$2, \$1.50, \$1 for single ticket. Attractions 1924-25: Tito Schipa, Amy Neill, Chicago String Quartet, Alfred Cortot, Maria Ivogun. Booked (complete) 1925-26: Sigrid Onegin, Carl Flesch, Ernest Kroeger, Fraser Gange, Olga Forrai, New York String Quartet, and Guiomar Novaes.

QUINCY—Civic Music Association, Mrs. Seward Best, President Quincy Music Club, 1678 Hampshire St.; three or four concerts in Empire Theatre, seating 1,200; \$5 for course. Attractions 1924-25: Charles Marshall, Chicago Little Symphony, Tony Sarg's Marionettes, Jessie Isabel Christian. Booked to Aug. for 1925-26: Claudia Muzio, Chicago Little Symphony and a two-piano concert.

ROCKFORD—Catholic Woman's League of Rockford, Margaret Connolly, Chairman; two concerts of Indian Music by Thurlow Lieurance Company in Rockford Theatre, seating 800, 1924-25;

tickets \$1 and .75. No plans to date for 1925-26.

Mrs. W. P. Graham, Rockford Theatre; evening concerts in Shrine Temple, seating over 1,500. Attractions 1924-25: Anna Pavlova, Mischa Elman, Ernestine Schumann-Heink. Booked to Aug. for 1925-26: Mary Garden, Frieda Hempel.

Rockford College, L. G. Short; \$1 and \$2 for concerts in Rockford Theatre. Elisabeth Rethberg only attraction presented 1924-25. No plans to Aug. for 1925-26.

SPRINGFIELD—Amateur Musical Club, Alberta Smith, 1100 S. Sixth St.; four or five evening and six Monday afternoon concerts in Church seating 1,100, in Y. W. C. A. seating 500 or in State Arsenal seating 5,000; \$4, \$3, and \$1.50 (student) for course and .50 to \$2 for single tickets. Attractions 1924-25: Mary Garden, Frederic Lamond, George Gunn with Robert Quick, Cleveland Symphony Orchestra (2 performances), John McCormack. Engaged to Aug. for 1925-26: Clara Robinson, Florence Macbeth, New York String Quartet, Albert Spalding, José Mojica.

STREATOR—Musical Culture Club, Louise G. Black, President, 219 Sixth St.; three or four Thursday evenings in Good Will Hall seating 550; \$2 for course and .75 for single ticket. No plans to Aug. for 1925-26.

URBANA—The Star Course, F. B. Stiven, Conservatory of Music, University of Illinois; five evening concerts in University Auditorium, seating 2,100; \$4, \$3.50, \$3 for course and \$2 to \$1 for single ticket. Attractions 1924-25: Serge Rachmaninoff, Flonzaley Quartet, Louise Homer, Tito Schipa, Efrem Zimbalist, Paul Whiteman's Orchestra. Engaged to Aug. for 1925-26: Reinold Werrenrath Hinshaw Opera Company, Ossip Gabrilowitsch, Mischa Elman, Claudia Muzio.

Indiana

BLOOMINGTON — Student Activities Music Series (7 concerts) and Steinway Music Series (not limited), B. W. Merrill, Indiana University School of Music, Arbutus Apts; Tuesdays or Thursdays; \$5 for first course and \$2 for single ticket; \$2 for single ticket to second

course. Attractions 1924-25: Minneapolis Symphony Orchestra, Cleveland Orchestra, Edward Johnson, Albert Spalding, Alberto Salvi, London String Quartet, Josef Hofmann, Thamar Karsavina, Charles Mathes, Paul Whiteman's Orchestra. Booked to Aug. for 1925-26: Sousa's Band, Hinshaw Opera Company, Renée Chemet, Karsavina-Bolm Ballet, Maier and Pattison, Rosa Ponselle, Flonzaley Quartet, Russian Symphonic Choir. Friday Musicale, Mrs. Guido H. Stempel, president, 723 S. Park Ave.; one artist concert, Mrs. Edward MacDowell. No plans to Aug. for 1925-26.

CRAWFORDSVILLE—Crawfordsville Music Club, Mrs. Glen N. Swartz, president, 1100 W. Main St.; two Tuesday or Thursday evenings in Strand Theatre seating 1,000 or Church seating 450; \$2 for course or \$1.50 for first concert and \$1 for second. Attractions 1924-25: Margery Maxwell, Jan Chiapusso, Raymond Koch. Booked to Aug. for 1925-26: Raymond Koch with Ruth Ray, Vera Poppe with Stell Anderson.

FORT WAYNE—Edith Foster, 216 Noll Building; two or three evenings (not a course). Attractions 1924-25: Flonzaley Quartet, Josef and Rosina Lhevinne. No attractions to Aug. for 1925-26, but plan three concerts.

GREENCASTLE—R. G. McCutcheon, DePauw University; six or more evenings given in Mebarry Hall seating 850. Attractions 1924-25: Nomelli, Cleveland Quintet, Margaret Spalding, Pietro Yon, Arthur Boardman, Alberta Baker and others. No attractions to Aug. for 1925-26.

INDIANAPOLIS—Matinee Musicale, Chairman, Mrs. La Fayette Page, Woodstock Drive; six Friday concerts (one evening, five afternoon); four in Masonic Temple seating 1,200, one in Murat Theatre seating 1,900; \$5 for course, \$2 to .50 for single ticket. Attractions 1924-25: Letz String Quartet, Wilhelm Bachaus, Clarence Gustlin, Queenie Mario, Richard Crooks. Booked for 1925-26: Alfredo Casella, Lenox String Quartet, Cyrena van Gordon, John Ferguson, and others.

Ona B. Talbot Fine Arts Enterprises, Ona B. Talbot, Managing Director, 916

Hume-Mansur Building. Concerts in Shubert Murat Theatre seating 1,925. Prices (except for special concerts) \$3 to \$1 with tax. Attractions 1924-25: Cincinnati Symphony Orchestra with Mendelssohn Choir, Minneapolis Symphony Orchestra, St. Louis Symphony Orchestra, Paul Whiteman, Serge Rachmaninoff, Geraldine Farrar, Fritz Kreisler, John McCormack, Mme. Pavlowa. Booked for 1925-26: New York Symphony Orchestra, Minneapolis Symphony Orchestra, Cincinnati Symphony Orchestra with Elly Ney, soloist, John McCormack, Harold Bauer and Pablo Casals, Jan Ignaz Paderewski, Elisabeth Rethberg, Mme. Galli-Curci.

Ona B. Talbot Intime Concerts. Three Thursday afternoons in Ball Room, Columbia Club. Booked for 1925-26 (complete): Clara Clemens and Guy Maier, Cherniavsky Trio, Wanda Landowska.

LA PORTE—Civic Music Association, Mrs. C. D. Chipman, chairman, 1008 Linwood Ave.; five evening concerts in La Parte Theatre seating 1,650; \$5 (adults) and \$2.50 (junior) for course. Attractions 1924-25: Mischa Elman, Manuel and Williamson (duo-pianists), John Charles Thomas, Claudia Muzio, Symphony Players of Chicago (Jessie Christian, soloist). Plans for 1925-26 not completed up to Aug.

LOGANSPORT—Civic Music Association, Laura A. Howe, president, Music League, 912 North St.; four evenings in Elks Hall seating 1,200; \$5 for course, \$2 for single ticket. Attractions 1924-25: Chicago Little Symphony Orchestra, Jacques Gordon, Cyrena van Gordon, Tony Sarg's Marionettes, Herbert Gould. No plans to Aug. for 1925-26.

MUNCIE—Matinee Musicale, Chairman, Concert Committee, Mrs. J. J. Burkholder, 720 E. Washington St.; three evening concerts in High School Auditorium seating 1,038; \$3, \$4, \$5 for course; \$1.25, \$1.50, \$1.75 for single ticket. Attractions 1924-25: Tito Schipa, Ruth Ray and Raymond Koch, and Chicago Opera Trio.

NEW ALBANY—New Albany Male Chorus, President, George Newhouse, Second National Bank; two evening concerts (May and December) in Masonic Temple.

PERU—Civic Music Association, Harriet Stevens, treasurer, 203 W. Main St.; three evenings in Wallace Theatre; \$5 for course. Zimmer Harp Trio 1924-25. Booked to Aug. for 1925-26: Chicago Little Symphony Orchestra, Margery Maxwell, Manuel and Williamson.

RICHMOND—Earlham College Music Department, George Stump, director; concerts in East Main Street Friends School seating 1,000; single tickets \$1, to \$1.50. Attractions 1924-25: Alberto Salvi, Dayton Westminster Choir, and others. Plans for 1925-26 not complete.

VINCENNES—Civic Music Association, Paul Sebring, chairman, 905 Seminary St.; three concerts in Pantheon Theatre seating 1,500; \$5 for course. Attractions 1924-25: Cyrena van Gordon, Jacques Gordon with Glen Drake, Chicago Little Symphony Orchestra. Booked to Aug. for 1925-26: Claudia Muzio, Percy Grainger, Gladys Swarthout.

Iowa

ATLANTIC—St. Cecilian Music Club, Mrs. Minnie Treat, president, 707 Maple St.; Thurlow Lieurance presented in 1924-25 in City Hall seating 600; single ticket .50; no plans to Aug. for 1925-26.

BURLINGTON—Music Department, Women's Bureau Greater Burlington Association, Chairman, Mrs. James E. Jamison, 602 Aetna St.; evening concerts in First Methodist Church seating 1,500; \$1.50, \$1 for single ticket. Attractions 1924-25: Cyrena van Gordon.

CEDAR RAPIDS—College and Community Concert Course and Coe College May Music Festival, Joseph Kitchin, Coe College; four evenings in course and three in Festival held in college chapel seating 1,000; \$5, \$4, and \$3 for course and \$2 to \$1 for single ticket. Attractions 1924-25: Florence Macbeth, Renée Chemet, Mischa Levitzki, Arthur Middleton, Arthur Kraft, Minneapolis Symphony Orchestra. Booked to Aug. for 1925-26: Russian Symphonic Choir, Louis Graveure, Harold Bauer, Sascha Jacobsen.

DAVENPORT—Tri-City Musical Association, Mrs. J. J. Dorgan, President, 907 Perry St.; five evening, one afternoon

concert in Augustana Gymnasium seating 2,000 and in Eagle's Hall seating 1,300; \$5 for course, \$2, \$1.50, and \$1 for single ticket. Announced for 1925-26: Sigrid Onegin, Francis Macmillen, Paul Althouse with Arthur Middleton, Russian Symphonic Choir, St. Louis Symphony Orchestra.

DES MOINES—Civic Music Association Artists' Series, A. J. Burton, Secretary, East High School; five or more concerts in Hoyt Sherman Place or Coliseum; \$5 for course.

Des Moines University Concert Course, Raymond N. Carr; two to four concerts in University Auditorium seating 1,000 on Wednesday or Friday evenings; \$3 to .50 for single ticket. The Messiah to be presented in 1925-26, also opera.

Ogden Concert Series, George F. Ogden, 415 Shops Bldg.; five evenings in Coliseum seating 3,000; \$7.50 for course, \$3 to \$1 for single ticket. Attractions 1924-25: Middleton-Althouse-Stanley Trio, Anna Pavlova, Maria Ivgun, Sergei Rachmaninoff, Minneapolis Symphony Orchestra. Booked to Aug. for 1925-26: Harold Bauer and Ossip Gabrilowitsch, Paul Whiteman's Orchestra, Maria Jeritza, Marmein Dancers, Russian Symphonic Choir.

FORT DODGE—Community Course, Mrs. Carl Quist, 516 N. 11th St.; four or five evening concerts in High School Auditorium seating 1,200; \$3.50 for course, \$2 to \$1 for single ticket. Attractions 1924-25: Cecilia Hansen, Paul Althouse, Thurlow Lieurance Company, Minneapolis Symphony Orchestra. No plans to Aug. for 1925-26.

IAWA CITY—University Concert Course, Mrs. Philip G. Clapp, University of Iowa; six evening concerts (usually one afternoon orchestra concert) Monday, Tuesday, Wednesday, or Thursday in Natural Science Auditorium seating 1,000 or Men's Gymnasium seating 1,586; \$6 for course, \$1.50 for single ticket. Attractions 1924-25: Sousa's Band, Elly Ney, Minneapolis Symphony Orchestra (two concerts), Lambert Murphy, Efrem Zimbalist. Booked to Aug. for 1925-26: Carl Flesch, Minneapolis Symphony Orchestra (2 concerts).

Jacques Friedman, Russian Symphonic Choir, Claire Dux.

MT. VERNON—Cornell Artist Series and May Music Festival, Cornell College Conservatory of Music, E. H. F. Weis, director, P. O. Box 332, Mt. Vernon; three concerts in Chapel Auditorium (five Festival concerts on Thursday, Friday and Saturday); \$6 for Festival, \$2 for single tickets. Attractions 1924-25: Chicago Opera Trio, Helen Stanley, Leo Ornstein; with festival—Merle Alcock, Gilbert Ross, Sylvia Lent, Chicago Symphony Orchestra. Plans not complete for 1925-26.

NEWTON — Newton Women's Club, Music Department, Eva R. Hall, chairman, 557 First Avenue E; four or five evenings in Presbyterian Church or school house arranged by Civic Music Association of Chicago; \$5 for course.

SIOUX CITY—Sioux City Concert Course and Morningside College Music Festivals, Paul MacCollin, Morningside College; five concerts in Course held in High School Auditorium and five Festival concerts (one at Christmas and others in spring) in East Junior High School Auditorium; \$5 for course, \$1 to \$2.50 for single tickets. Attractions 1924-25: Sophie Braslau, Richard Burmeister, Leo Ornstein, Anna Pavlowa, Edna Swanson ver Haar, Virgilio Lazzari, Ernestine Schumann-Heink, Paul Whiteman's Orchestra, and local musicians. Booked to Aug. for 1925-26: Margarete Matzenauer, Barrère Little Symphony, George Liebling, Estelle Liebling, Harry Farberman, Raymond Koch, and Kirschner.

WATERLOO—East High Lecture and Entertainment Course, Fred J. Miller, East High School; three concerts (five lectures in high school Auditorium seating 1,276; \$1.50 for course, .50 to \$1 for single ticket. Attractions 1924-25: Edna Swanson ver Haar, Margaret O'Connor, Vera Poppe, Riccardo Martin, Ruth Ray. Booked to Aug. for 1925-26: Lambert Murphy, Suzanne Keener, Jan Chiapusso.

Ross Conservatory of Music Artist Series, Prof. Ross; four concerts in Waterloo Theatre seating 823 and East High Auditorium seating 1,276; \$6, \$5, and \$4 for course and \$1.50 to \$2.50 for single ticket. Plans for 1925-26 incomplete.

Kansas

BALDWIN—Baker University Lecture Association, Louis Upton Rowland, Dean of Music; four concerts in Centenary seating 700; \$3.50 for course. Attractions 1924-25: Cecil Fanning, Vera Poppe, Hinshaw Opera Company, Kansas City Little Symphony (two concerts). Booked to Aug. for 1925-26: E. Robert Schmitz.

EMPORIA—Teachers' College Artists' and Lecture Course and All-Kansas Music Festival, Frank A. Beach, director Kansas State Normal School; five or six concerts in artists' course and two for Festival in Albert Taylor Hall seating 2,000; \$2 to .75 for single tickets. Attractions 1924-25: Secret of Suzanne, San Carlo Opera Company in Faust, Griffes Group, Flonzaley Quartet, Minneapolis Symphony Orchestra (two concerts). Booked to Aug. for 1925-26: Minneapolis Symphony Orchestra (two concerts), Paul Whiteman's Orchestra, Jacques Thibaud, Louis Graveure.

Eleventh Annual May Music Festival, D. A. Hirschler, 1230 Market St., College of Emporia; three to five evenings in first week of May in Memorial Chapel, seating 1,000; \$3 and \$4 for course. Attractions 1924-25: Ossip Gabrilowitsch, Kansas City Little Symphony Orchestra, Hugo Goodwin, Arthur Boardman, William Phillips, Alice Phillips, Leah Pratt, and others. No plans to Aug. for 1925-26.

FT. SCOTT—Lyceum Series under direction City Teachers' Club, Grace Brown, President, 315 S. Crawford St.; two concerts in hall seating 500; \$1.50 for course.

INDEPENDENCE—Community Series, E. V. Wood, secretary, care of Security State Bank; four evenings in Memorial Hall seating 2,500; \$3, \$4, and \$6 for course (\$1 to school children) .50 to \$2 for single ticket. Attractions 1924-25: Harold Bauer, L'Ombra, Kansas City Little Symphony Orchestra, Rosa Ponsele. Booked to Aug. for 1925-26: Thamar Karsavina Ballet, Russian Symphonic Choir, Letz Quartet.

LAWRENCE—University Concert Course, D. M. Swarthout; seven or eight evenings in Robinson Gymnasium seating 1,550; \$6 and \$5 for course and \$2.50 to \$1 for single tickets. Attractions

1924-25: Chicago Opera Trio, Harold Bauer, Louis Graveure, Wanda Landowska, Francis Macmillen, Alberto Salvi, Minneapolis Symphony Orchestra in two concerts. Booked to Aug. for 1925-26: Sascha Jacobsen, Percy Grainger, Russian Symphonic Choir, Hans Kindler, Gladys Swarthout, Sigrid Onegin, Paul Whiteman's Orchestra, Sousa's Band, Minneapolis Symphony Orchestra in two concerts.

LEAVENWORTH—Artists' Series, H. J. Stacey; five Thursday evenings in Junior High School seating 860; \$5 for course and \$1 to \$2 for single ticket. Attractions 1924-25: Elleaine de Sellem-Folsom Opera Company, Bertha Farner, Lambert Murphy, Reinald Werrenrath, and others. Booked to Aug. for 1925-26: E. Robert Schmitz, Kryl's Band, Allan McQuhae.

MANHATTAN—Artist Series, H. P. Wheeler, Director Music Department of Kansas State Agricultural College; three or four evening concerts; \$3 for course. Attractions 1924-25: Secret of Suzanne, Katherine Browne, Cecile de Horvath, Flonzaley Quartet. Booked to Aug. for 1925-26: Percy Grainger.

PITTSBURG—Kansas State Teachers' College, G. W. Trout, Chairman Entertainment Committee; two to four evening concerts in Carney Hall. Attractions 1924-25: San Carlo Opera Company, Edith Bideau-Novelli.

WICHITA—T. L. Krebs, 506-7 Winona Bldg.; four evenings in Forum seating 5,000 and Crawford Theatre seating 2,000; \$5.50 for course and \$1.10 to \$3.30 for single ticket.

Wichita Concert Series, Mrs. L. K. Brown, 1914 Park Place; four evening concerts in Crawford Theatre seating 1,200; \$5, \$4, \$3 for course. Attractions 1924-25: de Reszke Singers, Margarete Matzenauer, Pablo Casals, Tito Schipa, Paul Whiteman's Orchestra. Announced for 1925-26: Louis Graveure, Percy Grainger, Kathleen Hart Bibb, Jacques Thibaud, and (extra) Mme. Ernestine Schumann-Heink.

WINFIELD—Southwestern Artists' Course, Homer S. Myers, chairman, Southwestern College; four concerts in Southwestern Gymnasium seating 2,500; \$4 for course and \$1 to \$2 for single ticket. Attractions 1924-25: Reinald Werren-

rath, Louise Homer Stires, Moriz Rosenthal. Booked to Aug. for 1925-26: Marion Telva, Francis Macmillen, Thurlow Lieurance, St. Louis Symphony Orchestra.

Kentucky

BOWLING GREEN—All-Star Concert Series, Will B. Hill, 431 Park Row; five or six concerts in Normal Auditorium; \$10, \$8, and \$6 for course. Attractions 1924-25: Frances Paperte, Cecile de Horvath, Mischa Elman, St. Louis Symphony Orchestra, Chicago Opera Trio. Booked to Aug. for 1925-26: Paul Whiteman's Orchestra, José Mojica, de Marko Harp Ensemble, Kathryn Browne, Bohumir Kryl's band.

Artists' Series and Music Festival, Franz Strahm, State Normal School; five evening concerts in series and three in Festival in Auditorium of State Teachers' College seating 2,200; \$5 to \$8 for Artists' Series, \$1 to \$2.50 for single tickets; five for Festival series, \$1.50 and \$2.50 for single tickets. Attractions 1924-25: Sousa's Band, St. Louis Symphony Orchestra, Florence Macbeth, Mischa Elman, Phradie Wells, Gilbert Ford, and others. No plans to Aug. for 1925-26.

FRANKFORT—Frankfort Monday Music Club, Mrs. James O. Roberts, president, 509 Shelby St.; one artist concert Monday evening in the ballroom of the Capital Hotel seating 400; \$2 for ticket. Merle Alcock presented in 1924-25. Francis Macmillen booked for 1925-26.

LEXINGTON—Lexington College of Music, Anna Chandler Goff, Director, 441 Second St., W. Attractions 1924-25: Metropolitan Quartet, Marie Sundelius, Socrate Barozzi, Louis Graveure, Percy Grainger, Cincinnati Symphony Orchestra. Attractions for 1925-26: Will Rogers and the de Reszke Singers, Dusolina Giannini, Margaret D'Alvarez, Josef Lhevinne, the Cleveland Orchestra.

LOUISVILLE—Crescent Hill Musical Club, Mrs. William J. Horn, Conductor, 117 N. Galt Ave.; one Thursday evening concert in Boys' High School seating 1,500; \$1 for single ticket. Inez Barbour Hadley soloist with club during 1924-25. Disbanded 1925-26.

P. S. Durham, c/o Baldwin Piano Co.,

six concerts, Woman's Club Auditorium seating 1,050; single tickets \$1.50 to \$3.30, course tickets \$8 to \$17.50. Attractions for 1925-26: Lawrence Tibbett, Giannini, Onegin, Gabrilowitsch, Casals and Kochanski, London String Quartet. Extra Attraction: Paul Whiteman and his orchestra in Strand Theatre seating 1,900.

Music Department Meetings of Woman's Club of Louisville, Mrs. J. B. Speed, Chairman; three Wednesday afternoon concerts in Woman's Club Auditorium seating 1,020; \$1 for single ticket to non-members. Attractions 1924-25: Thomas Wilfred, Tony Sarg's Marionettes, and Jose Mojica. Booked for 1925-26: Ronny Johannson and Company, Thurlow Lieurance, José Mojica.

Wednesday Morning Musical Club, Mrs. Alexander Kate Barret, president; four evening artist recitals in Woman's Club Auditorium seating 1,020; \$5 for course, from \$1 to \$2 for single ticket. Attractions 1924-25: Claire Dux, Richard Crooks, Alfred Cortot, Barrère Little Symphony. Booked to Aug. for 1925-26: Kathryn Meisle, Elschuco Trio, Myra Hess, Albert Spalding.

OWENSBORO—Saturday Musicale Concert Series, Blanche Fenerlicht, president; Saturday Musicale, 323 Seventh St.; three evening and one afternoon concerts in Grand Theatre, and Senior High School Auditorium seating 1,000; \$5 for course. Attractions 1924-25: Helen Traubel, Francis Macmillen, St. Louis Symphony Orchestra (two performances). Booked to Aug. for 1925-26: Richard Crooks and Pavley-Oukrainsky Ballet.

PADUCAH—People's Civic Concerts, Mrs. Mamie Gruenbaum, 802 Jefferson St.; three Monday evenings in Women's Club Auditorium seating 750; \$4 for course, \$2.50 to \$1.50 for single ticket. Attractions 1924-25: Jan Chiapusso, Ruth Ray, Raymond Koch, Myrna Sharlow. No plans to Aug. for 1925-26.

Louisiana

BATON ROUGE—Baton Rouge Concert Series, H. W. Stopher, Director, Department of Music, Louisiana State University; four Sunday and Monday after-

noon and evening concerts in Community Club seating 1,000, in Garig Hall seating 1,000; \$2, \$1 for single ticket. Attractions 1924-25: Thurlow Lieurance, St. Louis Symphony Orchestra. Booked for 1925-26: Hans Hess, Francis Macmillen, St. Louis Symphony, Russian Symphonic Choir.

LAKE CHARLES—Bert Tiller, manager Arcade Theatre; no regular course. St. Louis Symphony Orchestra presented in 1924-25. Booked to Aug. for 1925-26: St. Louis Symphony Orchestra, Sousa's Band.

NEW ORLEANS—L. Grunewald, c/o Grunewald Music Store. Attractions booked for 1925-26: Maria Jeritza, Jan Ignace Paderewski.

New Orleans Civic Opera Association, president, E. S. Butler; San Carlo Opera Company, four week opera season, Tulané Theatre, subscription memberships, 2 season tickets, \$150.

Philharmonic Society of New Orleans, Corinne Mayer, President, 7929 Birch St.; eight evening concerts in Athenaeum seating 2,150: \$7.50 for course. Attractions 1924-25: Dusolina Giannini, Bauer-Huberman-Salmond-Tertis Quartet, Efrem Zimbalist, Wilhelm Bachaus, Feodor Chaliapin, Serge Rachmaninoff (extra). Booked for 1925-26: Florence Easton, Sigrid Onegin, Ossip Gabrilowitsch, Minneapolis Symphony Orchestra, Albert Spalding, Joseph Schwarz, St. Louis Symphony Orchestra, Barrère Little Symphony with Ernest Hutcheson.

The Tarrant Series, Robert Hayne Tarrant, P. O. Box 154; concerts in Shriners' Temple, seating 1,700. Attractions booked for 1925-26: Tito Schipa, Will Rogers with the de Reszke Singers, Karin Branzell, Carlos Sedano, Elisabeth Rethberg. Extra concert, Feodor Chaliapin.

PINEVILLE—Louisiana College, C. Cotttingham, president; during 1924-25 the Eight Victor Artists, Mabel Garrison, and Sophie Braslau were presented. No plans to Aug. for 1925-26.

Maine

BANGOR—Lyceum Course, Eulalie Estabrook Collins, president, 76 Lincoln St.; five evenings in Bangor City Hall seating 1,500; \$5 for course, \$1.25 for single

ticket. Attractions 1924-25: Edwin M. Whitney, Katherine Tift, and others. Booked to Aug. for 1925-26: Moscow Art Ensemble, Scottish Musical Company.

BIDDEFORD—Biddeford and Saco Festival Chorus, Mme. Heloise P. Renoaf, 256 South St.; one concert in McArthur Auditorium seating 800; \$1 to .50. No plans for 1925-26 up to Aug.

Maryland

BALTIMORE—Music Lovers' Course, William A. Albaugh, Albaugh Bureau of Concerts, 2 E. Fayette St.; six concerts (usually evening) held mostly in Lyric Theatre seating 2,000; \$9 to \$17.50 for course and \$1 to \$4 for single ticket. Attractions 1924-25: Maria Jeritza, Feodor Chaliapin, Giovanni Martinelli, Efrem Zimbalist, Anna Pavlova, Guiomar Novaes, Ernest Hutcheson; (additional concerts) Isa Kremer, Paul Whiteman's Orchestra, Shura Cherkassky, Thamar Karsavina, Polish Orchestra, Mabel Garrison, San Carlo Opera Company (four performances); also Philharmonic Course of five concerts, New York Philharmonic Orchestra, Renée Chemet, Sophie Braslau, Alfred Cortot, Elvira de Hidalgo. Booked to Aug. for 1925-26. Philadelphia Orchestra, New York Philharmonic Orchestra (three performances each), Paul Whiteman's Orchestra, Sousa's Band, Will Rogers and de Reszke Singers, Elsa Alsen, Jacques Thibaud, Sophie Braslau, Ethel Leginska, Mary Garden, Mischa Elman, Guiomar Novaes, Feodor Chaliapin, Sigrid Ongelin.

Peabody Friday Afternoon Recitals, Frederick R. Huber, 17 E. Mt. Vernon Place; twenty concerts in Peabody Concert Hall. Attractions 1924-25: John Charles Thomas, Harold Bauer, Dusolina Giannini, Carl Flesch, Myra Hess, Elsa Alsen, Nicholas Medtner, London String Quartet, New York String Quartet. No plans to Aug. for 1925-26.

Wilson-Greene Concert Series (six concerts) and New York Symphony Orchestral Series (three concerts), Mrs. Katie Wilson-Greene, 13th and G Sts., Washington, D. C.; evening concerts in Lyric Theatre seating 2,000. Attractions during season 1924-25: Jascha Heifetz,

Dusolina Giannini, Toti dal Monte, Boston Symphony Orchestra, Denishawn Dancers, and San Carlo Opera Company (two performances). Booked to Aug. for 1925-26: Tito Schipa, Dusolina Giannini, Ignace Paderewski, Serge Rachmaninoff, Fritz Kreisler, Amelita Galli-Curci, Boston Symphony Orchestra.

CUMBERLAND—Hunt Concert Course, William J. Hunt, 69 Prospect Square; six evenings in Maryland Theatre seating 1,500 and four or five special concerts; \$1 to \$3 for course, .50 to \$2.50 for single ticket (plus tax). Attractions 1924-25: Mischa Elman, Paul Whiteman's Orchestra, San Carlo Opera Company, Maier and Pattison, Geraldine Farrar, Fritz Kreisler, U. S. Marine Band, Vladimir de Pachmann, Denishawn Dancers, Russian Symphonic Choir. No plans to Aug. for 1925-26.

FREDERICK—Henry T. Wade, director of Music Department, Hood College; two evening concerts in Brodbeck Hall seating 500; \$1 for single ticket. Attractions 1924-25: Harold Bauer, Louis Graveure. Booked to Aug. for 1925-26: Jacques Thibaud.

HAGERSTOWN—Artists' Series, direction of Women's Club, Mrs. Henry Holzapfel, Jr., Chairman of Music, 1017 Oak Hill Ave.; four concerts in St. John's Auditorium seating 2,500; \$6 for course, \$2 for single ticket. Attractions 1924-25: Anna Case, Bauer-Huberman-Salmond-Tertis Quartet, Alberto Salvi, Alexander Sklarevski. Announced for 1925-26: Ruth Rodgers, Gitta Gradova, Ruth Breton in Women's Club Auditorium seating 250. Course tickets \$5.

Massachusetts

BOSTON—Steinert Concert Series, Richard Newman, Steinert Hall; five Sunday afternoon concerts in Symphony Hall; \$4 to \$10 for course. Attractions during season 1924-25: Sousa's Band, New York Philharmonic Orchestra, Rosa Ponselle, Ernestine Schumann Heink, Alma Gluck, Efrem Zimbalist, Feodor Chaliapin, Anna Pavlova, Roland Hayes, Julia Culp, Yolanda Mero, Percy Grainger, John McCormack, Louise Homer and Louise Homer Stires, Albert Spalding, Maria Jeritza. Booked to Aug. for 1925-

26: Rosa Ponselle, New York Philharmonic Orchestra, Will Rogers and de Reske Singers, Maier and Pattison, Ernestine Schumann Heink, Feodor Chaliapin, Roland Hayes, Maria Jeritza, Reinald Werrenrath, Yolanda Mero.

MacDowell Club, Helen Ranney, president, 72 Bay State Road; eight concerts on Wednesday afternoons in Steinert Hall seating 575 and two Jordan Hall seating 1,015; \$6 and \$3 membership dues, single tickets sold only to guests of members for .50. Attractions 1924-25: two concerts by orchestra with chorus and soloists (Mme. Miquelle, Sanroma, and Robinson). No plans to Aug. for 1925-26.

Boston Athletic Association, F. P. Son, 82 Devonshire St.; four Sunday evening concerts in hall seating 600. Attractions 1924-25: Vaninni Symphony Ensemble with following solosists—Phradie Wells, Joan Ruth, Rudolf Laubenthal, and Nanette Guilford. No plans to Aug. for 1925-26.

FALL RIVER—Woman's Club Concert Course, member Program Committee, Lois A. Warner, 764 Rock St.; four Sunday afternoon concerts in Empire Theatre seating 2,000; \$3.50 to \$6.50 for course, \$1 to \$2 for single ticket. Attractions 1924-25: Cecilia Hansen, Percy Grainger, Boston Symphony Orchestra, with Ethel Leginska, Louise Homer with Louise Homer Stires, Paul Althouse with Arthur Middleton. Booked for 1925-26: Dusolina Gannini, Mme. Ernestine Schumann-Heink, Mischa Levitzki, and others.

FITCHBURG — Smith College Club, Chairman Program Committee, Helen F. Stratton; three evenings, one afternoon concert (Tuesdays in City Hall seating 1,000; \$3 to \$6 for course, \$1.50 to \$2.50 for single ticket. Attractions 1924-25: Vannini Ensemble with Jean Bedetti, Cecilia Hansen, Roland Hayes.

NEW BEDFORD—Steinert Concert Series, M. Steinert & Sons, 109 Williams St.; four concerts, New Bedford Theatre; \$4 to \$8 for course tickets; Reinald Werrenrath, Rosa Ponselle, Roland Hayes, Maier and Pattison.

NORTHAMPTON—Smith College Concert Course, Mrs. Muriel MacKenzie Jager, president Clef Club of Northamp-

ton, 99 Crescent St.; seven or eight Wednesday evenings in John M. Greene Hall seating 2,000; \$6, \$7, \$8 for course, \$1.50 and \$2 for single ticket. Attractions 1924-25: New York Philharmonic Orchestra, Roland Hayes, Bauer-Huberman-Tertis-Salmond Ensemble, Mabel Garrison, Boston Symphony Orchestra, Wilhelm Bachaus, Smith and Harvard Glee Clubs. Booked to Aug. for 1925-26: New York Philharmonic Orchestra, Sigrid Onegin, Cleveland Orchestra, Louis Graveure, Myra Hess, Boston Symphony Orchestra, Fritz Kreisler, Smith and Harvard Glee Clubs. The Flonzaley Quartet and Elschuco Trio also were heard last season and will be heard again in 1925-26. These concerts are the gift of Mrs. Elizabeth Shurtleff Coolidge to Smith College and are free to the public.

SPRINGFIELD—Springfield Music Festival Association, William C. Taylor, 168 Bridge St.; three concerts and two public rehearsals in Auditorium seating 4,000; \$3-\$7, series; \$1-\$2, single seats Attractions 1924-25: (festival) Boston Festival Orchestra, Emil Mollenhauer, conductor, Springfield Festival Chorus of 300, John J. Bishop conductor, soloists Jeannette Vreeland, Margaret d'Alvarez, Allen McQuhae, Lawrence Tibbet, Germaine Schnitzer. No plans to Aug. for 1925-26.

Orpheus Club, William C. Taylor, manager, John J. Bishop, conductor, 150 men's voices. One concert each season. For 1924-25: Vaninni's Symphony Ensemble of 18 instrumentalists, Lillian Gustafson, soloist. No plans to Aug. for 1925-26.

TAUNTON—Taunton Woman's Club, Ruth F. Tinkham, President, 206 Winthrop St.; two or three concerts. Attractions 1924-25: Lois Maier, David Blair McCloskey, and Howard Slappman, Thillois, Langendoen, Boardman, Muriel Hass. Booked to Aug. for 1925-26: trio and soloist arranged by Paul Shirley of Boston Symphony, and Kempf, Caughey, and Touro.

WELLESLEY—Wellesley Concert Fund, Hamilton C. MacDougall, Wellesley College; six or seven Thursday evening concerts in Alumnae Hall, seating 1,500; \$6 for course, \$1 for single ticket. Attractions 1924-25: Boston Symphony

Orchestra, Bauer-Huberman-Salmond-Tertis Ensemble, Cecilia Hansen, Myra Hess, Helen Stanley and John Powell, Harvard Glee Club, Eva Gauthier.

WORCESTER—Steinert Concert Series, M. Steinert & Sons, 308 Main St.; five concerts, Mechanics Hall; \$7.50 to \$10 for course tickets. Booked for 1925-26: Will Rogers and the de Reszke Singers, Yolanda Mero with Reinold Werenrath, Roland Hayes, Maria Jeritza, Maier and Pattison.

Michigan

ANN ARBOR—Choral Union Concerts, Charles A. Sink, Secretary, University School of Music; six concerts, Hill Auditorium; season tickets \$5 to \$7. Booked for season 1925-26: New York Symphony Orchestra, John McCormack, Detroit Symphony Orchestra, Ossip Gabrilowitsch, pianist, Victor Kolar, conducting, Louis Graveure, Walter Giesecking, Detroit Symphony Orchestra, Ossip Gabrilowitsch, conducting.

Extra Concert Series, Charles A. Sink, Secretary, University School of Music; five concerts, Hill Auditorium; season tickets \$2 to \$5. Booked for season 1925-26: Ernestine Schumann-Heink, Cecilia Hansen, Hinshaw Opera Co. in *The Elixir of Love*, London String Quartet, St. Olaf Choir.

BATTLE CREEK—Civic Music Association, Mrs. David Black, 41 Elizabeth St.; four Monday, Tuesday, or Thursday evening concerts in Congregational Church, seating 800; \$5 and \$2 (junior) for course, no single tickets except to non-residents. Attractions 1924-25: Florence Macbeth, John Charles Thomas, Gordon String Quartet, and Percy Grainger. No plans to Aug. for 1925-26.

BAY CITY—Community Concert Course, Charles G. Tingle, Executive Secretary, The Armory; five concerts, High School Auditorium; average price per concert for course ticket .50 to \$1, single tickets \$2; list of attractions for 1925-26: Jaroslav Gons, Esther Lundy Newcomb, Clayton Quast, Richard Czerwonky, Watt Webber.

DETROIT—Civic Music Association, Isobel J. Hurst, 1052 Book Bldg.; six concerts in Orchestra Hall; \$15, \$12, \$10, \$7.50, and \$5 for course. Booked

for 1925-26: Rosa Ponselle, Beniamino Gigli, Karsavina Ballet, Albert Spalding, Rossa Raisa, Giacomo Rimini, and Giovanni Martinelli.

Metropolitan Concert Series, J. S. Stein, 310 Scherer Bldg.; five concerts. Orchestra Hall, \$4 to \$15, boxes \$100. Attractions for 1925-26: Will Rogers, de Reszke Singers, Mary Garden, Toti Dal Monte, Russian Symphonic Choir, Efrem Zimbalist, Sophie Braslau, Frances Alda.

Philharmonic Concerts, James E. Devoe, 3527 Woodward Ave. Attractions 1924-25: Anna Pavlova and Ballet, Feodor Chaliapin, John McCormack, Tito Schipa, Mabel Garrison, Geraldine Farrar, Fritz Kreisler, Serge Rachmaninoff, Anna Case, Louise Homer, New York Symphony Orchestra, Vladimir de Pachmann, Efrem Zimbalist, Toti dal Monte, Maria Jeritza, Beryl Rubinstein, and Rafaelo Diaz. Booked for 1925-26: Harold Bauer with Ossip Gabrilowitsch, Amelita Galli-Curci, John McCormack, Mischa Elman, Sigrid Onegin.

FLINT—Music Week and Spring Festival, William W. Norton, 410½ Harrison St.; concerts free in High School Auditorium, seating 983. May import soloists for 1925-26.

Philharmonic Central Concert Courses, James E. Devoe, 3527 Woodward Ave., Detroit; five concerts in Regent Theatre. Booked 1925-26: Mischa Elman, Maria Kurenko, Mme. Ernestine Schumann-Heink, Josef Lhevinne, Emilio de Gogorza.

GRAND RAPIDS—Philharmonic Central Concert Courses, James E. Devoe, 3527 Woodward Ave., Detroit; six concerts in Armory. Booked for 1925-26: Harold Bauer, with Ossip Gabrilowitsch, John McCormack, Maria Kurenko, Mischa Elman, and Emilio de Gogorza.

KALAMAZOO — Philharmonic Central Concert Courses, James E. Devoe, 3527 Woodward Ave., Detroit; five concerts in High School Auditorium. Booked for 1925-26: Amelita Galli-Curci, John McCormack, Carlos Sedano, Josef Lhevinne, and Emilio de Gogorza.

LANSING—Lansing Philharmonic Course, Miss M. Koonsman, 219 N. Washington; five evening concerts in Prudden Auditorium, seating 2,500; \$8.75, \$7.25, and

\$6 for course and \$1.65 to \$3.30 for single ticket. Attractions 1924-25: New York Symphony Orchestra, Harold Bauer, Tito Schipa, Mabel Garrison, Louise Homer, John McCormack, Paul Whiteman's Orchestra, Geraldine Farrar, and Vladimir de Pachmann. Booked to Aug. for 1925-26: Amelita Galli-Curci, Mme. Ernestine Schumann-Heink, Josef Lhevinne, Mischa Elman, and Lawrence Tibbett.

PORT HURON—Schubert Club, George D. MacComb, Director, 1303 Rawlins St.; concerts in Desmona Theatre seating 1,320. Attractions 1924-25: U. S. Marine Band.

SAGINAW—Kiwanis Concert Course, Charles J. French, manager; four evening concerts in Saginaw Auditorium, seating 2,500; \$5, \$6, and \$7 for course and \$1.50 to \$3 for single ticket. Attractions 1924-25: Louise Homer with Louise Homer Stires, Cecilia Hansen, Bruce Benjamin, Anna Pavlova and Ballet Russe, Paul Althouse, and Arthur Middleton. Booked to Aug. for 1925-26: New York Symphony Orchestra, Frieda Hempel, Reinald Werrenrath, Ethel Leginska, and Albert Spalding.

Polhymnia Club Concerts, J. G. Cummings, musical director, 400 S. Washington Ave.; two evening concerts in Masonic Temple, seating 800; \$1.50 for single ticket. Attractions 1924-25: Alberto Salvi, and Detroit String Quartet. Plans incomplete for 1925-26.

Minnesota

DULUTH—All-Star Course, Mrs. George S. Richards, 212 S. 16th Ave., E.; five evening concerts in Duluth Armory, seating 3,500; \$8, \$10, and \$12 for course. Attractions 1924-25: Marie Tiffany, Sousa's Band, Paul Whiteman's Orchestra, and Minneapolis Symphony Orchestra. Booked to Aug. for 1925-26: Metropolitan Grand Opera Quartet, de Reszke Singers and Will Rogers.

Matinée Musicale Course, Josephine Carey, President, 25 S. 26th Ave., E.; three evening and two afternoon concerts in First Methodist Episcopal Church, seating 1,200; \$3 and \$5 for membership. Attractions 1924-25: Myra Hess, George Meader, Lotta van Buren, Norfleet Trio, and Kortschak and Moore. Plans incomplete for 1925-26.

FARIBAULT—Musical Art Society, Flora L. Stone, President, St. Mary's Hall; concerts in Grand Theatre; \$1.50 to \$2 for single ticket. Florence Macbeth only attraction 1924-25. Plans for 1925-26 incomplete.

HIBBING—All-Star Course, Mrs. George S. Richards, 212 S. 16th Avenue E, Duluth, Minn.; four concerts in Hibbing High School Auditorium, seating 1,800. Attractions 1924-25: Paul Althouse and Arthur Middleton, Sousa's Band, and Paul Whiteman's Orchestra. Booked to Aug. for 1925-26: Metropolitan Grand Opera Quartet, Sigrid Onegin.

LITCHFIELD—Civic Concert Course, Mrs. H. J. Minar, President; three evening concerts in Opera House, seating 500; \$2.50 for course and \$1 for single tickets. Attractions 1924-25: Margery Maxwell, Maurice Dumesnil and Raymond Koch. No plans to Aug. for 1925-26.

MANKATO—Jessie Rice, 909 S. Front St.; single concerts given in Mankato Armory, seating 2,200. Attractions 1924-25: Paul Whiteman and Frieda Hempel. No plans to Aug. for 1925-26.

MINNEAPOLIS—Minneapolis Concert Series, Mrs. Carlyle Scott, 2305 Aldrich Ave., So.; five concerts, Lyceum Theatre seating 2,000. Course tickets \$10 and \$12. Attractions for season 1925-26: John McCormack, Rosa Ponselle, Ignaz Friedman, Sigrid Onegin, Pablo Casals.

University Concert Course, University of Minnesota, dir., Mrs. Carlyle Scott, 2305 Aldrich Ave., So.; five concerts, University Armory seating 2,500. Course tickets \$3 and \$5. Attractions for season 1925-26: Roland Hayes, Walter Gieseking, Toti dal Monte, Jacques Thibaud, Josef Lhevinne.

ST. PAUL—Stein Concert Series and Minneapolis Symphony Orchestra (St. Paul Series), Edmund A. Stein, 21 W. Fifth St.; 17 orchestra and approximately 10 other concerts in St. Paul Auditorium, seating 3,000. Attractions 1924-25: Minneapolis Symphony Orchestra, Geraldine Farrar, Fritz Kreisler, Serge Rachmaninoff, Mme. Ernestine Schumann Heink, Sousa's Band, 8 Victor Artists, San Carlo Opera Company. Booked for 1925-26: Will Rogers and

de Reszke Singers, Isa Kremer, Anna Pavlova and Ballet Russe, Serge Rachmaninoff, Sousa's Band, John McCormack, Fritz Kreisler, and Geraldine Farrar.

The Schubert Club, Mrs. Warren S. Briggs, President, 117 Mackubin St.; two Wednesday afternoon and five evening concerts in The People's Church seating 1,760; annual dues \$5 to \$3. Attractions 1924-25: Letz Quartet, Richard Crooks, Marion Rous, Jeanne Gordon, Maria Ivogun, Myra Hess, Henry C. Woesupner and Henry Williams. Booked for 1925-26: Tito Schipa, Dusolina Giannini, Harold Bauer, Elshuco Trio, Queena Mario, Gitta Gradova.

WINONA—State Teachers College Lecture and Concert Course; Director of Music, Winona State Teachers College; four evening concerts in College Auditorium, seating 1,000; \$3.50 and \$4 for course. Attractions 1924-25: Chicago Civic Opera Trio, Minneapolis Symphony Orchestra, Wisconsin Glee Club, Florence Macbeth and Sigmund Spaeth. Plans incomplete for 1925-26.

Missouri

CAPE GIRARDEAU—Artists Course, President, Joseph A. Serena, Teachers College; five concerts in College Auditorium, seating 1,200; \$5 for course and \$1.25 and \$1.50 for single tickets. Attractions 1924-25: Rudolph Ganz, Francis Macmillen, Julia Claussen, St. Louis Symphony Orchestra. Booked to Aug. for 1925-26: Max Strindel, Boris Gusikoff and Mrs. Krigschaber, Richard Crooks, Percy Grainger, St. Louis Symphony Orchestra.

COLUMBIA—Concert series, James T. Quarles, Dean of School of Fine Arts, University of Missouri; five evening concerts in Jesse Hall Auditorium, seating 2,000. Attractions 1924-25: Harold Bauer, Hinshaw's Opera Company, Oscar Seagle, Rosa Ponselle, Pablo Casals. No plans to Aug. for 1925-26.

KANSAS CITY—Fritschy Concert Series, Walter A. Fritschy, 505 Gordon-Koppel Bldg.; nine Tuesday afternoon concerts in course in Shubert Theatre, seating 1,600; \$7 to \$12 for course; \$1 to \$2.50 for single tickets. Attractions

1924-25: Tito Schipa, Josef Lhevinne, Louise Homer, Toti dal Monte, Albert Spalding, John Charles Thomas, Francis Alda, Myra Hess, Minneapolis Symphony Orchestra.

Fritschy Night Series: five concerts in Convention Hall; course tickets \$5 to \$3. Plans complete for 1925-26: Galli-Curci, Tito Schipa, Lawrence Tibbett, Josef Lhevinne-Rosina Lhevinne, Minneapolis Symphony Orchestra.

Ivanhoe concert series, Horner and Witte, 3300 Baltimore Ave.; seven evening concerts in Ivanhoe Masonic Temple, seating 1,830; \$6.60 to \$13.20 for course; \$1.50 for single tickets. Attractions 1924-25: Maria Jeritza, Guiomar Novaes, Claudia Muzio, Rosa Ponselle, Reuben Davies and David Guion, Cecil Fanning and Marie Tiffany, Gay McLaren, Flonzaley Quartet, Nevada van der Veer and Georgette la Motte. Booked to Aug. for 1925-26: Paul Whiteman's Orchestra, Claudia Muzio, Jacques Thibaud, Ignaz Friedman, Giovanni Martinelli, Hinshaw's Opera Company.

ST. JOSEPH—Fortnightly Musical Club, Mrs. F. H. Derge; 12 Monday afternoon concerts in the Robidoux Hotel, seating 600; \$3 for course and .50 for single tickets. Attractions 1924-25: Daion Hulbert, Bella Robinson, Jerome Swinford, Letz Quartet. Booked for 1925-26: Letz Quartet.

Hill Concert Series, Mrs. Frances Henry Hill, 426 Kirkpatrick Bldg.; six evening concerts in Auditorium, seating 4,800 and Lyceum Theatre, seating 1,600; \$2 to \$6 for course tickets. Attractions 1924-25: Geraldine Farrar, Anna Pavlova and Ballet Russe, St. Olaf Lutheran Choir, Paul Whiteman's Orchestra, Mme. Ernestine Schumann-Heink. Booked to Aug. for 1925-26: Will Rogers and de Reszke Singers, Francis Macmillen, Paul Whiteman's Orchestra.

ST. LOUIS—Civic Music League, Elisabeth Cueny, 4254 Olive St.; five Tuesday evening concerts in Odeon, seating 2,000; \$5 for course. Attractions 1924-25: Vladimir de Pachmann, Cyrena van Gordon, Tito Schipa, Claudia Muzio, and Mischa Elman and (extra) Mme. Ernestine Schumann-Heink, Feodor Chaliapin, Flonzaley Quartet, N. Y. String Quartet, Serge Rachmaninoff,

Fritz Kreisler, John McCormack, Chicago Opera Company (three performances), Sousa's Band (two performances), Paul Whiteman's Orchestra (two performances), and Anna Pavlova and Ballet Russe (three performances). Booked to Aug. for 1925-26: Chicago Little Symphony, Pavley-Oukrainsky Ballet, Kathryn Meisle and Charles Marshall, Mischa Elman, Alexander Brailowsky and Edith Mason, and (extra) Serge Rachmaninoff, Sousa's Band, Maria Jeritza, Flonzaley Quartet, N. Y. String Quartet, and Minneapolis Symphony Orchestra.

Morning Choral Club, Mrs. A. B. Chappell, 5764 Westminster Place; four concerts, Odeon Hall seating 2,000; course tickets \$8 to \$30. Attractions booked 1925-26: Lucilla Vescovi, Royal Dадмун, Ralph Errolle.

St. Louis Liederkranz Club, Hugo Anschuetz; three evening concerts in Alhambra Grotto Hall, seating 1,000; \$1 for single ticket. No plans to Aug. for 1925-26.

St. Louis Massenchor, Hugo Anschuetz; one evening concert in Coliseum, seating 9,000; .50 to \$2 for single ticket. No plans to Aug. for 1925-26.

SPRINGFIELD—Civic Music Association, Birdie Atwood, Marquette Hotel; five concerts in Shrine Mosque or State Teachers' College; \$5 for membership. Attractions under management of State Teachers' College for 1924-25: Claudia Muzio, San Carlo Opera Company, John Charles Thomas, and Fritz Kreisler. Booked to Aug. for 1925-26 by new Civic Music Association: Kansas City Little Symphony.

Montana

HELENA—Helena Artists' Series, Mrs. Geo. B. Burke, 5 Washington Place; four concerts in Algeria Shrine Temple, seating 3,000; \$5.50 for course, \$2.20 for single ticket. Attractions 1924-25: Florence Macbeth, Eddy Brown, Fritz Kreisler, Geraldine Farrar, Mme. Schumann-Heink, Ina Bourskaya.

MISSOULA — Music Teachers' Artist Course, A. H. Wisberg, University of Montana; three or four evening concerts in Liberty Theatre, seating 1,000; \$4 to \$6 for course and \$1.50 to \$2.50 for single ticket. Attractions 1924-25:

Cecilia Hansen, Maria Ivogun, Ernst von Dohnanyi, and the Flonzaley Quartet. Booked to Aug. for 1925-26: Carl Flesch.

Nebraska

LINCOLN—Great Artists' Course, Hazel Gertrude Kincella, 2721 "R"; five concerts in City Auditorium, seating 2,200; \$4.40, \$6.60, and \$8.80 for course and about \$2 for single ticket. Plans incomplete for 1925-26.

Symphony Concert Series, H. O. Ferguson and Willard Kimball, address of Mr. Ferguson 2933 Wendover Avenue; Eight concerts in St. Paul's Church, seating 3,000.

OMAHA—Tuesday Musical Club, Mrs. A. D. Dunn, 1016 S. 38th St.; five concerts in Brandeis Theatre, seating 1,500, and in City Auditorium, seating 4,000; \$3 to \$7.50 for course and .50 to \$2.50 for single ticket. Attractions 1924-25: Tito Schipa, Elena Gerhardt, Guiomar Novaes, and Cecilia Hansen. Booked to Aug. for 1925-26: Toscha Seidel, Gitta Gradova, Harold Bauer and Jacques Thibaud, Sigrid Onegin, and Maria Jeritza.

New Jersey

ATLANTIC CITY—Vernon Room March Musicales, Adriane Phillips, manager, Chalfonte-Haddon Hall; five Saturday evening concerts in Vernon Room of Haddon Hall, seating 670; \$10 for course, \$2.50 for single tickets. Attractions 1924-25: Louis Graveure, Nina Morgana, Arpad Sandor, Pablo Casals, Louise Hunter, Edouard Gendron, Vladimir de Pachmann, Ina Bourskaya, Mildred Dilling, Efrem Zimbalist, Rafaelo Diaz, Kathryn Meisle, Anna Casc, Tandy Mackenzie, Richard Hale.

MONTCLAIR—Unity Concert Course, Rev. Edgar S. Wiers, Unity Church of Montclair, 161 Lloyd Road; six (two extras) concerts in Montclair High School Auditorium, seating 1,340, usually Friday evenings; \$9, \$12, \$15 for course and \$1.50, \$2, and \$2.50 for single ticket. Attractions 1924-25: Queena Mario and Albert Salvi, Boston Symphony Orchestra, Vladimir de Pachmann, Louis Graveure, Maria Jeritza, Harold Bauer and Lionel Tertis, and

(extra) Feodor Chaliapin. Booked for 1925-26: Beniamino Gigli, Boston Symphony Orchestra, Russian Symphonic Choir, Rosa Ponselle, Wanda Landowska, Dusolina Giannini, Mischa Levitzki, and (extra) Fritz Kreisler and Ruth Breton.

Symphony Concerts for Young People, Rev. Edgar S. Wiers, 161 Lloyd Road; five (one extra) Tuesday afternoon concerts in High School Auditorium, seating 1,440; \$6, \$8, and \$10 for course, and \$1.25, \$1.75, and \$2 for single ticket. Attractions 1924-25: New York Symphony Orchestra, E. Robert Schmitz, and Miniature Philharmonic Orchestra and Walter Damrosch in lecture-recital.

NEWARK—Newark Music Festival, George A. Kuhn, 91 Halsey St.; three evening concerts (May) in Salaam Temple Auditorium, seating 4,000; "patron" tickets (four in each concert) \$30 and single tickets \$1 to \$4. Attractions 1924-25: Paul Althouse, Queena Mario, Rosa Ponselle, Florence Macbeth, Kathryn Meisle, Percy Grainger, Sylvia Lent, and Lucille Suet. Plans for 1925-26 incomplete.

New York

ALBANY—Monday Musical Club, Olive Fitzjohn, president, 213 Partridge St.; four Monday evening concerts in Albany Institute Historical and Art Society, seating 500; membership dues. Attractions 1924-25: The de Reszke Singers with Mildred Dilling, Oscar Socrate Barozzi. Booked to date 1925-26: Betsy Lane Shepherd with Salvatore Seagle, Rata Présent, Charles Stratton, de Stefano, Vincent Milligan with Crystal Waters, John Corigliano, and others.

State College Musical Organization; two concerts in Chancellor's Hall of the State Education Building. Attractions 1924-25: Flonzaley Quartet and Percy Grainger. No plans to Aug. for 1925-26.

BINGHAMTON—Famous Artists' Concerts, Society of Allied Arts, 554 O'Neil Building; three concerts in Kalurah Temple, seating 1,800; \$3, \$4, and \$5 for course, \$1 to \$3 for single ticket. Attractions 1924-25: San Carlo Opera Co., Pavlowa Ballet, Vladimir de Pachmann, New York Symphony Orchestra, Mme.

Schumann-Heink, Paul Whiteman's Orchestra, Vincent Lopez' Orchestra, Cleveland Orchestra, Geraldine Farrar. Attractions announced for 1925-26: Will Rogers and de Reszke Singers, Gray-Lhevinne, Toti dal Monte, Paul Whiteman's Orchestra, Schwarz and Gieseking, and San Carlo Opera Company.

BUFFALO—Buffalo Musical Foundation, Artist Series, Inc., Marion de Forest, 30 Irving Place; three concerts in Elmwood Music Hall, seating 3,000; \$6.50, \$5, \$3.50, and \$3 for course and \$2.50, \$2, \$1.50, and \$1 for single ticket. Attractions 1924-25: Frances Alda, Lawrence Tibbett, Merle Alcock, Armand Tokatyan, Toti dal Monte, de Reszke Singers, John Charles Thomas, Myra Hess, Marguerite d'Alvarez, and Jean Gérardy. Booked for 1925-26: Sigrid Onegin, Alexander Brailowsky, Dusolina Giannini, and Myra Hess.

Buffalo Musical Foundation Orchestra Series, Marion de Forest, 30 Irving Place; six concerts in Elmwood Music Hall, seating 3,000; \$12, \$10, \$7.50, and \$5 for course and from \$2.50 to \$1 for single ticket. Attractions 1924-25: Detroit Symphony Orchestra, Dusolina Giannini, Ernest Hutcheson, soloists, Cincinnati Symphony Orchestra, with Cecilia Hansen soloist, and Philadelphia Orchestra. Booked for 1925-26: Detroit Symphony Orchestra (two performances), Cleveland Orchestra, and Cincinnati Orchestra.

Michael-Kraft Concerts, Michael-Kraft Company, 625 Delaware Ave.; five concerts, Elmwood Music Hall seating 3,500, price of single tickets \$1 to \$3. Attractions for season 1925-26: Kreisler, Galli-Curci, Schipa, Rachmaninoff, Tibbett.

ELMIRA—Morning Musicales, Mrs. Tracy Sturdevant, President, Maple Ave.; fourteen Thursday morning concerts in Park Church seating 300. Attractions 1924-25: Ruth Rodgers, Gordon Watkins, Wanda Nomicos and Gilbert Spross.

FREDONIA—Fredonia Music Club, Jessie E. Hillman, 99 Central Ave.; three evening concerts in Normal Auditorium seating 800; \$2.50 for course, \$1 for single ticket. Attractions 1924-25: John Barclay, Ignace Hilsberg, Marie Sundelius.

HAMILTON—Colgate University Course, W. H. Hoerner; three or more concerts in University Chapel, seating 900, usually on Monday or Thursday evenings. Attractions 1924-25: Alberto Salvi, and Cameron Mac Lean. No plans to Aug. for 1925-26.

JAMESTOWN—Eagle Temple Concert Course, Walter P. Jackson, 5-6 Gokey Bldg.; five evening concerts in Eagle Temple, seating 1,000: \$2.50 for course and \$1 for single ticket. Artists engaged for season 1925-26 not announced up to Aug.

POUGHKEEPSIE—Dutchess County Musical Association Concert Series, Bertha M. Round, 335 Church St.; four or five evening concerts in High School Auditorium. Attractions 1924-25: New York Symphony Orchestra, Emilio de Gogorza, Margarete Matzenauer, and Mischa Elman. Booked to Aug. for 1925-26: Serge Rachmaninoff, Roland Hayes, Sigrid Onegin, Barrère Little Symphony, and Albert Spalding.

Vassar College Concerts, Prof. George C. Gow, Vassar College; eight to twelve evening concerts in Student Auditorium seating 1,200 and in Assembly Hall seating 530. Attractions 1924-25: Harold Samuel, Dusolina Giannini, Lois Maier, Cleveland Orchestra, Georges Enesco, Elshuco Trio, Wanda Landowska, Theodore Hoeck, Fraser Gange, Flonzaley Quartet.

ROCHESTER—Eastman Theatre Concerts, James E. Furlong, 122 Powers Bldg.; three series, five concerts in each, on Thursday nights in Eastman Theatre, seating 3,500; \$5 to \$12 for series and \$1 to \$3 for single ticket. Attractions 1924-25: Paul Kochanski, with Mario Chamlee, Jascha Heifetz, Rochester Philharmonic Orchestra, with Vladimir Rosing and Frederic Lamond, soloists, Frieda Hempel, Margarete Matzenauer, with Rafaelo Diaz, Pavley-Oukrainsky Ballet, Marguerite d'Alvarez, Giovanni Martinelli, with Dusolina Giannini, Claire Dux, with John Powell, Mabel Garrison, with John Charles Thomas, Florence Macbeth, with Richard Crooks, Alfred Cortot, with Toti dal Monte, Mischa Elman, Vladimir Resnikoff, Joseph Press, and (extra) Sousa's Band, John McCormack, Roland Hayes, and the Messiah. Booked for 1925-26:

Series A—Maria Jeritza, Tito Schipa with Ossip Gabrilowitsch; Mischa Elman; Max Landow with Rochester Philharmonic Orchestra, Eugene Goossens conducting, Mme. Schumann-Heink. Series B—Gustav Tinlot with Rochester Philharmonic, Josef Hofmann, Paul Whiteman's Orchestra, John McCormack, Sigrid Onegin. Series C—Reinald Werrenrath with Paul Kochanski, Mme. Galli-Curci, Roland Hayes, Russian Symphonic Choir, Sandor Vas with Rochester Philharmonic Orchestra.

Series of eight Rochester Philharmonic Orchestra concerts: Eugene Goossens conducting seven and Willem Mengelberg one.

Monday Evening Series and Tuesday Evening Series of the Eastman School of Music, Arthur M. See; four concerts in each course in Kilbourn Hall, seating 500; \$6 for course and \$2 for single ticket. Attractions 1924-25: Frederic Lamond, Pierre Augieras and Jeanne Woolford, Flonzaley Quartet, Palmer Christian, Rochester Little Symphony, Vladimir Rosing, Raymond Wilson and Gerald Kunz, London String Quartet, Harold Gleason and Lucile Bigelow, Elshuco Trio, Lambert Murphy, Marcel Dupré, and Kilbourn Quartet and Max Landow. Booked for 1925-26: Josef Lhevinne, Flonzaley Quartet, Rochester Little Symphony, Sandor Vas and Raymond Wilson, Gustav Tinlot, London String Quartet, and Myra Hess.

ROCKVILLE CENTER, L. I.—Philomela Glee Club, Mrs. Joseph Barrett Barry, President, 217 Maple Avenue; two concerts in Brooklyn Academy of Music Opera House; \$6.60, \$5.10, and \$3.30 for course (four tickets to each concert) and \$1.10 to .40 for single ticket. Attractions 1924-25: The Symphony Players, and Mario Chamlee. No plans to Aug. for 1925-26.

ROME—Civic Concerts, C. F. Read, Chairman; four evening concerts in Family Theatre, seating 1,000. Booked to Aug. for 1925-26: Nina Morgana, Beniamino Gigli, Paul Althouse and Arthur Middleton, and Paul Whiteman's Orchestra.

SYRACUSE—Salon Musicales, Gertrude Woodhill Dudley, Vice-President, 440 Allen St.; twelve concerts (mostly given by members) in private homes. Attra-

tions 1924-25: Fraser Gange, and Tina Lerner. Booked for 1925-26: Beatrice Mack and Max Pollikoff.

All-Star Artists Course, S. B. Everts, 605 Keith Theatre Bldg.; three evening concerts in Mizpah Auditorium, seating 1,689; \$6.50, \$5, \$4, and \$3 for course and \$2.50, \$2, \$1.50, and \$1 for single ticket. Attractions 1924-25: Alda-Metropolitan Quartet, Rosa Ponselle, Louise Homer, and Jascha Heifetz (extra). No plans to Aug. for 1925-26.

Syracuse Symphony Orchestra, Melville Clark, President, 416 S. Salina St.; twenty Saturday noon concerts in B. F. Keith Theatre, Vladimir Shavitch, conductor, and soloists.

TROY—Chromatic Concerts, Inc., Dwight Marvin, The Troy Record; four evening concerts in Music Hall, seating 1,240; \$6 for course and \$2 for single ticket. Attractions 1924-25: Boston Symphony Orchestra, Dusolina Giannini, Bauer-Huberman-Tertis-Salmond Ensemble, Mieczyslaw Münz, and John Charles Thomas. Booked for 1925-26: Cleveland Orchestra, Russian Symphonic Choir, Hulda Lashanska, and Alexander Brailowsky.

UTICA—Evening Concerts and Afternoon Auxiliary Course, Mrs. W. B. Crouse, 320 Court St.; three concerts in each course in Avon Theatre, seating 1,568 and in Century Club Auditorium; course tickets included in members' dues and \$2 for single ticket for non-members. Attractions 1924-25: New York Symphony Orchestra, Sophie Braslau, Wanda Landowska, Richard Crooks, and Jeanette Vreeland. Plans for 1925-26 incomplete to August.

Utica Bureau of Music Education, Gertrude Curran, Musical Club, 274 Genesee St.; six or seven concerts in Colonial Theatre, seating 1,300 and in Avon Theatre, seating 1,568; from \$2.50 to \$1 for single tickets. Attractions 1924-25: Anna Pavlova and Ballet Russe, Anna Case, Rafaelo Diaz, San Carlo Opera Co., Boston Symphony Orchestra, and Paul Whiteman's Orchestra. Booked to Aug. for 1925-26: Paul Whiteman's Orchestra, Will Rogers and de Reszke Singers, Giovanni Martinelli, and probably Roland Hayes, Mary Garden, Fritz Kreisler, Joseph Schwarz.

WATERTOWN—Morning Musicales, Inc., Mrs. G. S. Knowlton, Chairman Concert Committee, 513 Washington St.; three concerts in Olympic Theatre seating 1,900; \$4 and \$5 for course, \$1.50 and \$1 for single ticket. Announced for 1925-26: John Powell, Marie Rossonoff, Hinshaw Opera Company, Emilio de Gogorza.

WELLSVILLE—Music Club Concert Course, Mrs. J. Farnum Brown, President, 430 N. Main St.; four Monday evening concerts in Babcock Theatre, seating 800; \$5 and \$3.50 (students) for course and \$2 and \$1 (for students) for single ticket. Attractions 1924-25: De Marco Harp Ensemble, Margaret Schilling and Jerome Uhl, Bronislaw Huberman, and Anna Case. Booked for 1925-26: Florence Stern, Karsavina and her ballet, Mendelssohn Male Quartet, and Cleveland Quintet.

North Carolina

ASHEVILLE—A. H. Lowe, 81 Chestnut St.; concerts given in Auditorium, seating 1,890. Attraction 1924-25: Denishawn Dancers. Booked to Aug. for 1925-26: Anna Case, Paul Whiteman's Orchestra, Maria Jeritza.

CHAPEL HILL—Paul J. Weaver, Director of Music, University of North Carolina. Concerts given in Memorial Hall, seating 1,800, Gerrard Hall, seating 550 and the Little Theatre, seating 250. Average price per concert, \$1. Attractions 1924-25: Mischa Levitzki, May Peterson, Letz Quartet, Florence Macbeth. No plans to Aug. for 1925-26.

ELON COLLEGE—Artist Recital Course, Lydia A. Berkley, President, Music Lovers' Club; three concerts in College Auditorium, seating 1,000; \$2.50 for course and \$1 for single ticket. Attractions 1924-25: Criterion Male Quartette, Richmond Little Symphony Company, Elizabethan Players Opera Company. No plans to Aug. for 1925-26.

GREENSBORO—Concert course under direction of Mrs. Tessie Lindsay Wharton, Greensboro College: three evening concerts in National Theatre. No plans to Aug. for 1925-26.

Choral Art Club and Meyers Chorus,

Charles Froxell, 1407 Madison Avenue.
No plans to Aug. for 1925-26.

RALEIGH—Dingley Brown, Dean of Music, Meredith College, Dan Terry, manager, State Inland Revenue Department; evening concerts in City Auditorium seating 4,500; \$1 to \$2.50 for single ticket. Attractions 1924-25: Rosa Ponselle, Anna Case, New York Symphony Orchestra.

ROCKY MOUNT—Virginia Kyser (219 Sunset Avenue) and Arrington Brothers; two evening concerts in Masonic Opera House; \$1 to \$3 for single tickets. No plans to Aug. for 1925-26.

North Dakota

FARGO—Fargo Concert Association, William C. Green; five Wednesday evening concerts in State Theater, seating 1,250; \$4.95 to \$11.50 for course and \$1.10 to \$3.30 for single ticket. Attractions 1924-25: Paul Althouse and Arthur Middleton, Flonzaley Quartet, Helen Stanley, Ossip Gabrilowitsch, Julia Claussen and Alberto Salvi, Florence Macbeth. Booked for 1925-26: Queena Mario, Louis Graveure, Tito Schipa, Paul Whiteman's Orchestra, Bauer-Tertis-Huberman-Salmond Ensemble.

GRAND FORKS—University Artists Course, E. H. Wilcox, head of the Music Department, University of North Dakota; eight or more evening concerts in University or City Auditorium. No plans to Aug. for 1925-26.

MINOT—Artists' Series, Auditorium Committee; eight Monday evening concerts in High School Auditorium seating 1,890; \$3, \$1.50 (college students), .75 (school children) for course, \$1.50 to .50 for single ticket. Attractions 1924-25: Davies Light Opera Company, Jan Chiapuso, L'Ombra, Myrna Sharlow, Cyril Rice, Virgilio Lazzari, Alma Mehus, Carleton College Band, Passmore Trio, Frieda Hempel, Tony Sarg's Marionettes.

STANLEY—Redpath Chautauqua, Mrs. G. O. Flath, President MacDowell Club; two evening concerts in a tent seating 500; \$1.50 and \$1 for course and \$1 and .50 for single tickets. Plans incomplete for 1925-26.

Ohio

AKRON—Famous Artist Series, Earle Poling, Mill and Howard Sts.; six Tuesday evening concerts in Akron Armory, seating 2,500; \$5 and \$7 for course and \$1 to \$2.50 (plus tax) for single ticket. Attractions 1924-25: Beniamino Gigli, Efrem Zimbalist, Tito Schipa, Vladimir de Pachmann, Sophie Braslau, and Queena Mario. Booked to Aug. for 1925-26: Reinald Werrenrath, Margarete Matzenauer, Cecilia Hansen, Olga Samaroff, Hulda Lashanska, and Edward Johnson.

CINCINNATI—Artist Series, J. Herman Thuman c/o Willis Music Store, 137 W. 4th St.; varying number of concerts given in Music Hall, seating 3,500 and in Emery Auditorium, seating 2,200. Attractions 1924-25: Sousa's Band, Paul Whiteman's Orchestra, Thamar Karsavina, Jascha Heifetz, Mme. Ernestine Schumann-Heink, San Carlo Opera Company, Reinald Werrenrath, Bauer-Huberman-Tertis-Salmone Ensemble, and Chicago Civic Opera Company. No plans to Aug. for 1925-26.

Cincinnati May Music Festival, Frank van der Stucken, The Kamperlane, Walnut Hills; six concerts in Music Hall, seating 3,500; \$25, \$20, and \$15 for series and \$5, \$4, and \$3 for single tickets. Soloists 1924-25: John McCormack, Edward Johnson, Fred Patton, Robert Maitland, George Meader, Dan Beddoe, Louise Homer, Ethel Haydn, Nevada van der Veer, Howard Hafford, Elizabeth Langhorne, and others. Plans incomplete for 1925-26.

CLEVELAND—Concert Direction Frederick Gonda, 1310 Huron Road; varying number of concerts in Masonic Hall, seating 2,300 and in Public Auditorium, seating 12,000, on Tuesday, Thursday and Sunday afternoons; \$1 to \$3 for single ticket. Attractions 1924-25: Vladimir de Pachmann, Roland Hayes, Alglala (opera), Chicago Civic Opera Company (four performances) under auspices of Cleveland Civic Music Association. Booked to Aug. for 1925-26: Maria Jeritza, Harold Bauer and Ossip Gabrilowitsch, Elsa Alsen and Louis Edlin, Ignace Paderewski, and Chicago Civic Opera Company.

Chamber Music Series, sponsored by

Chamber Music Society, Mrs. Martha B. Sanders, 2827 Euclid Ave.; six Tuesday evening concerts in Wade Park Manor, seating 450; \$10 (\$5 for students and teachers) for course and \$2 (\$1 for students and teachers) for single tickets. Attractions 1924-25: Cleveland String Quartet, Hans Kindler and Ernest Hutcheson, London String Quartet, Flonzaley Quartet, Ribaupierre Quartet with Beryl Rubinstein. Booked to Aug. for 1925-26: Chamber Music Society of San Francisco, Ribaupierre Quartet, Flonzaley Quartet, London String Quartet, Elshuco Trio, and Cleveland String Quartet.

Adella Prentiss Hughes, 1220 Huron Road; concerts in Masonic Hall, seating 2,300; \$1 to \$2.50 for single ticket (plus tax). Mme. Ernestine Schumann-Heink only attraction 1924-25 and only attraction for 1925-26.

COLUMBUS — Artist Concert Course, Mrs. Andrew Timberman, President Woman's Music Club, 91 Hamilton Ave.; six Friday evening and Tuesday afternoon concerts in Memorial Hall, seating 3,650; \$9 and \$7 for permanent seats and \$5 and \$3 for regular and students season tickets. Attractions 1924-25: Frances Alda and Merle Alcock, Armand Tokatyan and Lawrence Tibbett, Olga Samaroff, soloist, with Cincinnati Symphony Orchestra, John McCormack, Myra Hess with Cecilia Hansen, Maria Ivogun, Detroit Symphony Orchestra with Djina Ostrowski. Booked to Aug. for 1925-26: New York Symphony Orchestra, John McCormack, Guy Maier and Lee Pattison, Paul Kochanski and Kathryn Meisle, Alexander Brailowsky and Queena Mario, and San Carlo Opera Co.

Joseph W. O'Leary, 168 N. High St.; varying number of concerts in Memorial Hall, seating 3,650, usually on Friday evenings; \$1 to \$2.50 for tickets. Attractions 1924-25: Rosa Ponselle, Ethel Leginska, and (with J. H. Thuman of Cincinnati) Paul Whiteman's Orchestra. Booked to Aug. for 1925-26: Will Rogers and the De Reszke Singers.

DAYTON—Civic League Art Course, William A. Frizzell, 501 Conover Bldg.; six evening concerts in Memorial Hall, seating 2,500; \$3.50 to \$10 for course.

Attractions 1924-25: Faust Quartet, Maria Jeritza, Vladimir de Pachmann, Cecilia Hansen, Wanda Landowska, Louis Graveure and Lionel Tertis. Attractions booked to Aug. for 1925-26: Grand Opera Quartet, Rosa Ponselle, Toti dal Monte, Percy Grainger, Mildred Dilling and de Reszke Singers, Thamar Karsavina and Balet.

Symphony Course, A. Patricia O'Brien, 114 North Main St.; five evening concerts and two children's afternoon concerts in Memorial Hall, seating 2,500 and Victory Theater, seating 1,400; \$3.50 to \$15 for course and \$1.50 to \$3.50 for single tickets. Attractions 1924-25: Cleveland Orchestra, San Carlo Opera Company, Cincinnati Symphony Orchestra with Olga Samaroff, Detroit Symphony Orchestra, Dayton Civic Orchestra. Attractions for 1925-26: New York Symphony Orchestra, Cincinnati Symphony Orchestra with Ethel Leginska, Fortune Gallo's American Opera Company, Philadelphia Symphony Orchestra, Dayton Civic Orchestra; also Paderewski in separate concert.

Woman's Music Club, Eleanor Moore Randall, President; three morning musicales in Miami Hotel Ballroom. Booked for 1925-26: Cecil Fanning, Marie Dawson Morrell and Leff Pouishnoff.

DELAWARE — University Lecture and Concert Course, Harrison D. Le Baron, Ohio Wesleyan University; six or seven evening concerts in Gray Chapel, seating 1,707; \$5 for course and \$1 and \$1.50 for single ticket. Attractions 1924-25: U. S. Marine Band, Jessie Christian and Beethoven Trio, Leo Ornstein, Allan McQuhae, London String Quartet, Cleveland Orchestra. Booked to Aug. for 1925-26: Queena Mario, Paul Whiteman's Orchestra, Chicago Trio, and Barrère Little Symphony.

EAST LIVERPOOL — Civic Concert Service Artists, Mrs. Robert T. Hall, Park Boulevard; three evening concerts in Ceramic Theatre, seating 2,000; \$5 for course. Attractions 1924-25: Mischa Elman, Claudia Muzio, Gavin Williamson, and Charles Marshall. Booked to Aug. for 1925-26: Cyrena van Gordon, Jacques Gordon, Manuel and Williamson, Jessie Christian, and Chicago Little Symphony Orchestra.

GRANVILLE—Granville Festival Association, K. H. Eschman, Director of Music, Denison University; six evening concerts in Baptist Church, seating 800 and in Swasey Chapel, seating 1,500; \$3 for ticket. Attractions 1924-25: Charles Courboin, Letz String Quartet, Cleveland Orchestra, Arthur Kraft, Marjorie Squires, Frederick Baer, and others. No plans to Aug. for 1925-26.

MANSFIELD—Civic Music League, Florence MacDonald, 48 W. Park Ave.; four evening concerts in Congregational Church; \$4 and \$6 for course and \$1.50 and \$2.50 for single ticket. Attractions 1924-25: San Carlo Opera Company, John Powell, Hans Kindler with Sascha Jacobsen, and Marie Sundelius. Booked to Aug. for 1925-26: Florence Stern, Edwin Hughes and John Barnes Wells, Louis Graveure, and Mme. Cahier.

MARION—The Marion Lecture Recital Club in co-operation with Henry Ackerman, Mrs. Donald McQuate, 801 Bellefontain Ave.; three concerts, Grand Theatre, course tickets \$4.50 to \$5.50. Attractions season 1925-26: Queena Mario, Cherniavsky Trio, Reinald Werrenrath.

MT. VERNON—Community Music Club, H. M. Eggleston; three evening concerts in Presbyterian Church, seating 600; \$2 for course and \$1.50 for single ticket. Attractions 1924-25: Carl Flesch, Richard Crooks, and Myra Hess. Booked to Aug. for 1925-26: San Francisco Chamber Music Society.

NEWARK—Concerts given under auspices of the Music Club of Denison University, Granville, through George Fenberg, in Auditorium Theatre, seating 1,370. Attractions 1924-25: Sousa's Band, Paul Whiteman's Orchestra, and the Cleveland Orchestra. No plans to Aug. for 1925-26.

OBERLIN—Oberlin Conservatory Artist Course, Frank H. Shaw, Oberlin Conservatory of Music; two semester courses, five concerts in each course, usually on Tuesday evenings in Finney Memorial Chapel, seating 1,700; \$5 and \$4 each semester for course. Attractions 1924-25: Cleveland Orchestra (two concerts), Cincinnati Orchestra, Guiomar Novaes, Dusolina Giannini, Flonzaley Quartet,

Roland Hayes, Albert Spalding, Maria Ivogun, Ernst von Dohnanyi, and Wanda Landowska. Booked to Aug. for 1925-26: Myra Hess, Cecilia Hansen, Alexander Brailowsky, London String Quartet, Roland Hayes, and Cleveland Orchestra (four concerts).

OXFORD—Union Lyceum Course, Mr. D. S. Robinson, Chairman University Lyceum Committee, Miami University; two evening concerts (usually on Fridays) in Miami Auditorium, seating 1,200; \$4 for course and \$1 and \$2 for single ticket. Attractions 1924-25: Flonzaley Quartet and Minneapolis Symphony. Booked to Aug. for 1925-26: San Francisco Chamber Music Society and Alglala (opera).

PINE BLUFF—Musical Coterie of Pine Bluff, Mrs. W. C. Hudson, President, 1802 Main St.; three evening concerts in High School Auditorium seating 1,500; \$3 to \$5 for course, \$1.50 to \$4 for single ticket. Attractions 1924-25: Rosa Ponselle, Allan McQuhae, Jascha Heifetz. Booked for 1925-26: White-man's Orchestra, Anna Case, Giovanni Martinelli.

SPRINGFIELD—Artist Course Series, Springfield Federation of Women's Clubs, Mrs. William S. Mackenzie, 369 S. Belmont Ave., President of Fortnightly Musical Club; seven evening concerts in Memorial Hall, seating 2,400; \$6 for course and \$1.50 for single ticket. Attractions 1924-25: Metropolitan Opera Quartet, Tito Schipa, Marie Sundelius, Arthur Middleton, Maier and Pattison, Maria Ivogun, Cecilia Hansen, and Cleveland Orchestra. Booked to Aug. for 1925-26: Metropolitan Opera Quartet, Florence Macbeth, Lawrence Tibbett, Paul Kochanski, Rosa Ponselle, The Minneapolis Symphony Orchestra, and Alexander Brailowsky.

TOLEDO—Coliseum Concerts, Inc., Bradford Mills Concert Direction, 1753 Nichols Bldg.; six evening concerts in Coliseum seating 3,000. Attractions 1924-25: Maria Jeritza, Pavlova Ballet, Rosa Ponselle, Russian Symphonic Choir, Giovanni Martinelli. Booked for 1925-26: Fritz Kreisler, Amelita Galli-Curci, Serge Rachmaninoff, Sousa's Band, Minneapolis Symphony Orchestra.

The People's Concerts, Henry W.

Sprany, Box 265, Central P. O.; six evening concerts in Coliseum, seating 3,000; \$5, \$7.50, \$10, and \$12 for course. Attractions 1924-25: Mme. Ernestine Schumann-Heink and local choirs. Tentatively booked for 1925-26: Edward Johnson, Cleveland Orchestra, Margarete Matzenauer, Mabel Garrison, Clarence Whitehill, and London String Quartet.

WOOSTER—Lecture-Recital Course, Mr. N. C. Rowe, Conservatory of Music; five to ten attractions in College Memorial Chapel, seating 1,000, on Tuesday and Thursday evenings. Attractions 1924-25: Ernest Hutcheson, Cleveland Orchestra, Lila Robeson and others. Plans incomplete for 1925-26.

YOUNGSTOWN—Monday Musical Concert Course, Mrs. Theresa L. Gillen, Knights of Columbus Bldg.; six Monday evening concerts in Park Theatre, seating 1,527; \$12, \$9, and \$6 for course and \$2.50, \$2, and \$1.50 for single tickets. Attractions 1924-25: Rosa Ponselle, Mme. Ernestine Schumann-Heink, Vladimir de Pachmann, Harold Bauer Quartet, Queena Mario, and Cleveland Orchestra. Booked to Aug. for 1925-26: Beniamino Gigli, Will Rogers and de Reszke Singers, Sigrid Onegin, Alberto Salvi and Jeannette Vreeland, Cleveland Orchestra, and Thibaud and Nash.

Youngstown Concert Course, Co-Managers: Myra McKeown, 829 Wick Ave., Youngstown, Ohio, and May Beegle, Union Arcade Bldg., Pittsburgh, Pa. Concerts in Rayen-Wood Auditorium, seating 3,300. \$4 to \$11, plus tax, for course; \$1 to \$4 for single tickets. Attractions 1924-25: Serge Rachmaninoff, Farrar Opera Co., Fritz Kreisler. Booked for 1925-26: John McCormack, Amelita Galli-Curci, Ignace Paderewski, Feodor Chaliapin.

ZANESVILLE—The Thursday Matinee Music Club Concert Course, Mrs. Katherine B. Geis, President, 159 S. Sixth St.; three Tuesday evening concerts in Weller Theatre, seating 1,300; \$5 for course and \$2.50, \$2, and \$1 for single tickets. Attractions 1924-25: John Charles Thomas, Margarete Matzenauer, Ethel Leginska (extra), and Cleveland Orchestra. Booked to Aug. for 1925-26: Percy Grainger.

Oklahoma

McALESTER—Fortnightly Club, Mrs. W. B. McAlester, Director of Music Department; concerts given in Beesby Theatre, seating 2,500. Attractions 1924-25: Little Symphony Orchestra of Kansas City. Booked to Aug. for 1925-26: Thurlow Lieurance (not definite).

OKLAHOMA CITY—Artists Series, Hyla Long, 617 W. 14th St.; three evening concerts in Shrine Auditorium, seating 2,000 and in High School seating 1,300; \$5, \$3.75, and \$2.75 for course and from \$2.50 to .50 for single ticket. Booked to Aug. for 1925-26: Anna Case, Paul Whiteman's Orchestra, Louis Graveure, Jacques Thibaud, and Ignaz Friedman.

Hathaway Harper, 1010 N. Broadway; evening concerts given. Sousa's Band presented during season 1924-25. No plans to Aug. for 1925-26.

OKMULGEE—Wednesday Morning Music Club Series, Mrs. F. E. Dietrich, Secretary, 534 N. Seminole Ave.; two to six concerts given in Hippodrome, seating 1,500 and in Orpheum, seating 1,000; \$3 to \$15 for course. Booked to Aug. for 1925-26: Paul Whiteman's Orchestra.

TULSA—Carson Concert Series, Robert Boice Carson, 1817 S. Boston; seven evening concerts in Convention Hall; \$5 to \$6.50 for course (\$3 for students) and from .50 to \$2.50 for single tickets. Attractions 1924-25: Maria Jeritza, London String Quartet, Percy Grainger, Cecilia Hansen, de Reszke Singers, Reinhard Werrenrath, and Sophie Braslau. Booked to Aug. for 1925-26: Will Rogers and de Reszke Singers, Anna Case, Paul Whiteman's Orchestra, Russian Symphonic Choir, Dusolina Gianinni, Jacques Thibaud, Olga Samaroff, and Louis Graveure.

Oregon

PORTLAND—The Apollo Club, Sidney G. Lathrop, 411 Abington Bldg.; three evening concerts in Auditorium; \$5 for membership. Attractions 1924-25: Giuseppe Georgi, and Ina Bourskaya. Booked to Aug. for 1925-26: Mabel Riegelman.

Ellison-White Celebrity Bureau, Walter

Ricks, manager; two concerts and four or five lectures in Auditorium, seating 3,405. Booked to Aug. for 1925-26: Thurlow Lieurance Company.

Elwyn Artist Series, H. M. McFadden, manager, Broadway Bldg.; ten evening concerts in Auditorium, seating 3,405; \$3, \$5, \$7, and \$10 for course, and \$2 to .50 for single ticket. Attractions 1924-25: Mario Chamlee, Eva Gauthier, Ernst von Dohnanyi, Mabel Garrison, Mischa Elman, Jascha Heifetz, Maria Ivogun, Albert Spalding, Cecilia Hansen, San Carlo Opera Company, Reinald Werrenrath, Roland Hayes, Isa Kremer, and London String Quartet. Booked to Aug. for 1925-26: Edward Johnson, Margarete Matzenauer, Maria Kurenko, Felix Salmond, Vicente Ballesler, San Carlo Grand Opera Company, Roland Hayes, Josef Hofmann, Toscha Seidel, Hulda Lashanska, London String Quartet, Thamar Karsavina and Ballet Russe, and Olga Samaroff.

Portland Symphony Orchestra, Mrs. M. Donald Spencer, business manager, 251 Cornell Road; eight Monday evening symphony concerts and three Saturday morning children's concerts in Public Auditorium, seating 3,405; from \$3 to \$15 for course and from .50 to \$2.50 for single ticket. Soloists 1924-25: Elena Gerhardt, Josef Lhevinne, Harold Bauer, Ignaz Friedman, and Paul Kochanski. Plans for 1925-26 incomplete.

Steers & Coman Annual Series, Steers & Coman, 602 Columbia Bldg.; eight evening concerts in Auditorium, seating 3,405; \$12 to \$3 for course and from \$2.50 to .50 for single ticket. Attractions 1924-25: Maria Jeritza, Louis Graveure, de Reszke Singers, Rosa Ponselle, Flonzaley Quartet, Erna Rubinstein, Serge Rachmaninoff, Frieda Hempel, and (extra) Alma Gluck, Geraldine Farrar, Pavlowa and Ballet, Fritz Kreisler, Feodor Chaliapin, Georges Enesco, Maier and Pattison, Claire Dux, Florence Easton, Royal Dadmun, Alberto Salvi, Tito Schipa, Percy Grainger, Mieczyslaw Münz, Sophie Braslau, and Alfred Cortot. Booked to Aug. for 1925-26: Beniamino Gigli, John McCormack, Elisabeth Rethberg, Efrem Zimbalist, Sigrid Onegin, Mischa Levitzki, Barrère Little Symphony, Claire Dux, Toti dal Monte, and Maier and Pattison.

SALEM—Apollo Club, Albert H. Gille, Secretary; two concerts in hall seating 1,200 on Wednesday evenings. Attractions during season 1924-25: Augusta Walker, Genevieve Howard. No plans to Aug. for season 1925-26.

Pennsylvania

ALLENTOWN—High School Series, Warren F. Acker, 27½ S. St. Cloud; six concerts in High School Auditorium seating 1,444; \$2, \$4, and \$5 for course; single seats: \$1, \$1.50, and \$2. Booked to Aug. for 1925-26: James Stanley, Max Pollikoff, Elsie Moulan, Nora Fauchald, Mme. Charles Cahier, American Ballet.

Allentown Symphony Orchestra, Lloyd A. Moll, conductor, 1027 Linden St.; three Monday evening concerts in High School Auditorium seating 1,444; \$6 for course. Attractions 1924-25: Barrère Little Symphony, Earl Laros, Lloyd A. Moll. No plans to Aug. for 1925-26.

BLOOMSBURG—Musical Artists Course, Dr. Charles H. Fischer, State Normal School; six or seven evening concerts in Normal School Auditorium seating 1,000; \$5 for course and \$1.50 for single ticket. Attractions 1924-25: Queena Mario, Kingsbury Foster Company, Bronislaw Huberman, Pablo Casals, Nora Fauchald, Flonzaley Quartet. Booked to Aug. for 1925-26: Cecil Arden, Albert Spalding, Kathryn Meisle, Letz Quartet, Elly Ney, John Barclay.

EASTON—Easton Symphony Orchestra, Earle Laros, conductor, 332 Spring Gardens St.; three concerts (six in Orchestra series); \$8 for course and \$3 for single ticket, \$3.75 for orchestra series and \$.75 for single ticket. Attractions 1924-25: Queena Mario, Paul Whiteman's Orchestra, Flonzaley Quartet. Booked to Aug. for 1925-26: N. Y. Philharmonic Orchestra with Willem Mengelberg.

ERIE—Erie Symphony Orchestra, Edwin Bouiceul, conductor, Community Playhouse, Box 17; six Sunday afternoon concerts in Colonial Theatre seating 1,000; \$6 for course, single tickets \$1.

Erie Concert Course, E. A. Haesner, 816 Myrtle St.; five evening concerts in

Elks' Auditorium seating 1,200; \$7 for course and from \$1 to \$2 for single ticket. Attractions 1924-25: (presented by Elks' Course now defunct) Queena Mario, Olga Samaroff, Efrem Zimbalist, Giovanni Martinelli, Denishawn Dancers, Kathryn Meisle. Booked for 1925-26: Ethel Leginska, Paul Kochanski, Manhattan Opera Company, Cherniawsky Trio, Marie Sundelius.

HARRISBURG—The Wednesday Club, Mrs. Martin A. Cumbler, The Yellow House, Highspire; three evening concerts in Technical High School seating 1,000. Attractions 1924-25: Sophie Braslau, Lambert Murphy, Ossip Gabrilowitsch. Booked for 1925-26: Fraser Gange, Wanda Landowska, Elisabeth Rethberg.

The Patriot, The Evening News, and the Harrisburg Music Association, Richard Wharton, c-o The Patriot; five evening concerts in Orpheum Theatre seating 1,400; \$12 for course and from \$4 to \$2.50 for single tickets. Attractions 1924-25: Maria Jeritza, Metropolitan Opera Quartet, Cleveland Orchestra, Pablo Casals, Theo Karle, New York Symphony Orchestra. Booked for 1925-26: New York Symphony Orchestra, Josef Hofmann, Louise Homer, Fritz Kreisler, Reinhard Werenrath, Hans Kindler.

INDIANA—Concert Series, Robert Bartholomew, Indiana State Normal School; four concerts in hall seating 800; \$5 and \$3 (student) for course. Attractions 1924-25: New York String Quartet, Roszi Varady, Lambert Murphy, L'Ombra. Booked for 1925-26: Florence Macbeth, Wanda Landowska, New York String Quartet, Fraser Gange.

LANCASTER—Lancaster Municipal Orchestra, John B. Brubaker, conductor, 420 N. Queen St.; three Tuesday evening concerts in Fulton Opera House seating 1,350; \$2 to \$6 for course and \$.25 to \$2 for single ticket. No soloists engaged as yet for 1925-26.

World Famous Artist Series, Mary S. Warfel, 310 N. Lime St.; four Monday evening concerts in Fulton Opera House seating 1,350; from \$10 to \$4 for course, \$3 to \$1 for single ticket. Attractions 1924-25: Pavlova Ballet, Louise Homer, Wanda Landowska, Hinshaw's Marriage of Figaro Company.

Booked for 1925-26: Pavley-Oukrainsky Ballet, Russian Symphonic Choir, Frieda Hempel, Cleveland Orchestra.

MEADVILLE—Allegheny College Concerts, Dr. Henry Ward Church, chairman; four or five Thursday evening concerts in Ford Memorial Chapel seating 550; \$5 and \$6 for course and from \$1 to \$2.50 for single ticket. Attractions 1924-25: Hinshaw's Marriage of Figaro Company, Vlado Kolitsch, Percy Grainger, Vladimir Rosing. Booked for 1925-26: Sigmund Spaeth, Ethel Leginska, May Peterson, Cherniawsky Trio, Mildred Dilling.

NEW CASTLE—Educational Art Society, Mrs. H. L. Gordon, President; Wednesday Morning Musical Club, 2211 Highland Ave.; four evening concerts in High School seating 1,500; \$12, \$8, and \$6 for course and student tickets for \$.50. Attractions 1924-25: Sousa's Band, Olga Samaroff, Mario Chamlee with Ruth Miller. No plans to Aug. for 1925-26.

PHILADELPHIA—Matinee Musical Club. Booked for 1925-26: Louis Graveure, Myra Hess, Theo Karle.

The Monday Morning Musicales, Adele G. Yarnall, Packard Building. Concerts given in the Bellevue-Stratford ballroom. Booked for 1925-26: Elisabeth Rethberg, Sophie Braslau and Carlos Salzedo, Nina Morgan and Ernest Schelling, Sigrid Onegin, Marie Tiffany and Efrem Zimbalist, Guiomar Novaes and Josef Szigeti.

The Treble Clef Club, President, Mrs. Humbert Borton Powell, Wayne, Pa.; two concerts, Bellevue-Stratford Rose Garden, seating 400; course tickets \$5.

PITTSBURGH—Pittsburgh Orchestra Association, May Beegle, Manager, Union Arcade Bldg., in Syrian Mosque. Orchestras presented 1924-25: Boston Symphony Orchestra, Cleveland Orchestra, Cincinnati Symphony Orchestra, Minneapolis Symphony Orchestra, New York Philharmonic Orchestra, Detroit Symphony Orchestra. Orchestras engaged for 1925-26: Boston Symphony Orchestra, New York Philharmonic Orchestra, Cincinnati Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra.

Art Society of Pittsburgh, Mrs. George H. Wilson, 313 Sixth Ave.; six Friday evening concerts in Carnegie Music Hall seating 2,000. Attractions 1924-25: Sophie Braslau, Flonzaley Quartet, Elena Gerhardt, Myra Hess, Wanda Landowska, Albert Spalding. Booked to Aug. for 1925-26: Carmen, Fraser Gange, Jacques Thibaud, Elsa Alsen, William Bachaus, London String Quartet.

May Beagle Concerts, May Beagle, Union Arcade Bldg.; seven evening concerts in Syrian Mosque seating 3,732 and in Carnegie Hall seating 2,000. Attractions 1924-25: Maria Jeritza, Pavlova Ballet, Efrem Zimbalist, Tito Schipa, Vladimir de Pachmann, Elvira de Hidalgo, Serge Rachmaninoff, Fritz Kreisler, Geraldine Farrar, Chicago Civic Opera Company, Sousa's Band, Whiteman's Orchestra, Roland Hayes, Ernestine Schumann-Heink, Louise Homer. Booked for 1925-26: Amelita Galli-Curci, Tito Schipa, Josef Hofmann, Mme. Ernestine Schumann-Heink, Albert Spalding, Chicago Civic Opera Company, Sousa's Band, Paul Whiteman's Orchestra.

Edith Taylor Thomson Concerts, Mrs. Edith Taylor Thomson, 1403 Oliver Bldg.; six (Tuesday, Thursday, and Saturday) evening concerts in Carnegie Music Hall seating 2,000 and in Syrian Mosque seating 3,732; \$5, \$6, \$8, \$10, and \$12 for course and \$1 to \$3 for single ticket. Attractions 1924-25: Margarete Matzenauer, Olga Samaroff, Dusolina Giannini, Emilio de Gogorza, Russian Symphonic Choir, John McCormack, Isa Kremer, Mischa Elman, Denishawn Dancers, Zlatko Balokovic, Harvard Glee Club, San Carlo Opera Company. Booked to Aug. for 1925-26: Sigrid Onegin, John McCormack, Dusolina Giannini, Alexander Brailowsky, Efrem Zimbalist, Elisabeth Rethberg.

READING — Haage Concert Series, George D. Haage, 226 S. 5th St.; six concerts in Strand Theatre seating 1,704; \$14 to \$6 for course (plus tax). Attractions 1924-25: Maria Jeritza, Cleveland Orchestra, de Reszke Singers with Mildred Dilling, Maier and Patterson, Bronislaw Huberman, San Carlo Opera Company, John McCormack,

Paul Whiteman's Orchestra, Polish National Orchestra. Booked for 1925-26: Francis Macmillen, Richard Crooks, Flonzaley Quartet, Ernest Hutcheson, Cleveland Orchestra, Ignaz Friedman, Frieda Hempel, New York Philharmonic Orchestra, Paul Whiteman's Orchestra.

Reading Choral Series, E. H. Knerr, President, Pennsylvania Trust Co.; three Thursday evening concerts in Strand Theatre seating 1,704.

SCRANTON — Jung er Maennerchor, Charles J. Sprandel, President, Spruce St.; concerts in Scranton High School seating 1,500. Mme. d'Alvarez, soloist with chorus during 1924-25.

Rhode Island

PROVIDENCE — Steinert Concert Series, M. Steinert & Sons, 497 Westminster St.; five concerts, Albee Theatre; \$5 to \$10 for course tickets. Booked for 1925-26: Maria Jeritza, Roland Hayes, Mme. Toti Dal Monte, Rosa Ponselle, Maier and Pattison.

South Carolina

CHARLESTON — Musical Art Club, Miss W. Gertrude Coppelman, President, 200 Rutledge Ave.; three evening concerts in High School Auditorium seating 700; \$5 for course and \$2.50 for single ticket. Attractions 1924-25: Marie Sundelius, Francis Moore, Hugo Kortschak, Richard Crooks. Plans incomplete for 1925-26.

COLUMBIA — Artists' Course, sponsored by Afternoon Musical Club (Mrs. Carl Summer, President, 814 Henderson St.) and Columbia College; four evening concerts in Columbia College Auditorium seating 1,000; \$6 for course and \$2 for single ticket. Attractions 1924-25: Rafaelo Diaz, Bronislaw Huberman, Dusolina Giannini, William Bachaus. Booked to Aug. for 1925-26: Kathryn Meisle, Wanda Landowska, Flonzaley Quartet, Richard Crooks.

GREENVILLE — Greenville Artist and Lecture Course Association, George A. Buist, 414 Pendleton St.; five or six

evening (occasional matinée) concerts in David M. Ramsey Building of Fine Arts seating 1,100; \$4 for course and \$1 to \$2 for single ticket. Attractions 1924-25: New York String Quartet, Hinshaw's Marriage of Figaro Company. Plans incomplete for 1925-26.

SPARTANBURG—Converse College and Woman's Music Club, President, Mrs. J. Law, 376 Spring St.; four concerts, Converse Auditorium.

Winter Course of Artist Concerts, William C. Mayfarth, Dean of School of Music, Converse College; three (one extra) Monday evening concerts in Converse College Auditorium seating 2,500; \$6 (double ticket) and \$3.50 for course and \$1.50 for single ticket. Attractions 1924-25: Kathryn Meisle, Letz String Quartet, Moritz Rosenthal, Russian Symphonic Choir. Booked for 1925-26: Nina Morgana, William Bachaus, Efrem Zimbalist, New York String Quartet.

Rotary Club, Converse Auditorium. Attraction: Sousa and his Band.

Spartanburg Service Clubs, Converse Auditorium. Attraction 1924-25: U. S. Marine Band.

South Dakota

SIOUX FALLS—Artists' Course, A. E. Godfrey, Chairman, Chamber of Commerce, 218 S. Main St.; varying number of concerts in Coliseum seating 5,000; \$1 to \$3 for single ticket. Attractions 1924-25: Minneapolis Symphony Orchestra, Paul Whiteman's Orchestra, Stockholm Singers, Maxwell-Vorthav-Ray. Booked for 1925-26: Sousa's Band.

VERMILLION—Artists' Course and May Festival, W. R. C. Colton, Dean, College of Music, University of South Dakota; four evening concerts (three in Festival) in Auditorium seating 2,260; \$3 for Festival and \$1.50 for Artists' Course. Attractions 1924-25: Arthur Middleton, Lois Johnston, Bogumil Skorka, Jan Chiapusso, Raymond Koch. Booked for 1925-26: Harry Farberman, Ralph Leopold, Muenzer Trio, Belle Forbes Cotter.

Tennessee

CHATTANOOGA—Chattanooga Music Club, Mrs. R. A. Bettis, President MacDowell Club, 549 Vine St.; four evening concerts in Memorial Auditorium seating 6,000; \$5 for course and from \$.75 to \$2 for single ticket. Attractions 1924-25: Maria Jeritza, Vladimir de Pachmann, Louis Graveure, Pablo Casals, New York String Quartet, Cincinnati Symphony Orchestra.

Civic Music Association, J. O. Cadek, c/o Cadek Conservatory; four evening concerts in Memorial Auditorium seating 6,000; \$5 for course. Attractions 1924-25: Pavley-Oukrainsky Ballet, Claudia Muzio, Kathryn Meisle, Albert Spalding, Charles Stratton. Plans incomplete 1925-26.

KNOXVILLE—Malcolm Miller, Box 458; four evening concerts in Lyric Theatre; \$1 to \$2.50 for single ticket. Attractions 1924-25: Louise Homer, Vladimir de Pachmann, Serge Rachmaninoff. Booked for season 1925-26: Giovanni Martinelli.

MEMPHIS—Beethoven Club Series, Mrs. J. F. Hill, President, 217 N. Waldron Blvd.; four evening concerts in Concert Hall, Memphis Auditorium; \$5 for course. Attractions 1924-25: Paul Whiteman, with Arthur Middleton, Marie Sundelius, and Marjorie Squires, Minneapolis Symphony Orchestra, Florence Easton, Richard Crooks, St. Louis Symphony Orchestra. Booked to Aug. 1925-26: Claudia Muzio, Louis Graveure, Chicago Little Symphony, Olga Samaroff, Charles Marshall.

Cortese Bros. Series, Woman's Bldg.; varying number of concerts in Municipal Auditorium seating 6,300; \$2.50 to \$.50 for single ticket. Attractions 1924-25: Vladimir de Pachmann, Paul Whiteman's Orchestra, Maria Jeritza, John McCormack, de Reszke Singers. Announced for 1925-26: Paul Whiteman's Orchestra, Will Rogers and de Reszke Singers, Frieda Hempel, Sousa's Band, Tito Schipa, Amelita Galli-Curci, and others.

NASHVILLE—Mrs. L. C. Naff, 116 Fifth Ave.; varying number of concerts in Ryman Auditorium seating 4,000. Attractions 1924-25: Sousa's Band, San

Carlo Opera Company, Vladimir de Pachmann, Jascha Heifetz, New York String Quartet, Mischa Levitzki, Paul Whiteman's Orchestra, Denishawn Dancers, St. Louis Symphony Orchestra. Plans for 1925-26 incomplete.

Texas

AUSTIN—Amateur Choral Club Concert Series, Mrs. Joe F. James, President, 2717 Rio Grande St.; seven to ten concerts in University Gymnasium seating 3,200 and in Hancock Opera House seating 1,000; invitation associate membership including one season ticket, \$15. Attractions 1924-25: Adamac Quartet, Cherniawsky Trio, Florence Macbeth, San Carlo Opera Company, Vladimir de Pachmann, Paul Whiteman's Orchestra, Jascha Heifetz. Booked for 1925-26: Russian Symphonic Choir, Sousa's Band, Paul Whiteman's Orchestra, John McCormack, Tito Schipa, Amelita Galli-Curci.

BEAUMONT—Ione Towns-Locke, Box 928; varying number of concerts in City Auditorium seating 2,000; \$1 to \$3 for single tickets. Attractions 1924-25: San Carlo Opera Company, Mischa Elman, Norfleet Trio. Plans incomplete for 1925-26.

DALLAS—Mrs. Harriet Bacon MacDonald; concerts presented in Fair Park Auditorium, seating 5,000. Attractions season 1924-25: Mischa Elman, San Carlo Opera Company, Chicago Opera Company. Booked 1925-26: John McCormack.

EL PASO—"Pop" Concert Course, El Paso Woman's Club, Mrs. J. G. Barada, Chairman; four evening concerts in Liberty Hall seating 4,000; \$1 for course and \$2 to \$1 for single ticket. Attractions 1924-25: Giuseppe de Luca, Cecil Arden, Moscow Artists, Hinshaw Opera Company. Booked for 1925-26: Frederick Gunster, Evelyn Scotney, de Marco Harp Ensemble, Hinshaw Opera Company.

FORT WORTH—Harmony Club Concert Course, Mrs. Leonard Withington, Lipcourt St.; five evening concerts in Baptist Auditorium seating 2,500; \$5 to \$7 for course and \$2 to \$1 for single ticket. Attractions 1924-25: Chicago Opera

Trio, Albert Spalding, Vladimir de Pachmann, Margarete Matzenauer, Tito Schipa, Rafaelo Diaz, Winifred Byrd. Booked to Aug. for 1925-26: Sousa's Band, John McCormack, Maria Jeritza, Tito Schipa.

HOUSTON—Edna W. Saunders Series, 3309 Yoakum Blvd.; varying number of concerts in City Auditorium seating 5,000; \$1 to \$4 (plus tax) for single ticket. Attractions 1924-25: Kansas City Little Symphony, Claudia Muzio, San Carlo Opera Company, Vladimir de Pachmann, Victor Artists, Paul Whiteman's Orchestra, Jascha Heifetz, Ernestine Schumann-Heink. Announced for 1925-26: Russian Symphonic Choir, Will Rogers and de Reszke Singers, Marcel Grandjany with Hans Kindler, Francis Macmillen, Paul Whiteman's Orchestra, John McCormack, Josef Lhevinne, Fritz Kreisler, Maria Jeritza, Amelita Galli-Curci.

SAN ANTONIO—Mrs. Edith M. Resch, 111 W. Huisache Ave.; varying number of evening concerts in Beethoven Hall seating 1,200; \$1 to \$3 for single ticket. Attractions 1924-25: Mischa Elman, Margarete Matzenauer, Tito Schipa. Booked for 1925-26: John McCormack, Tito Schipa, Amelita Galli-Curci.

San Antonio Music Club, Mrs. Lewis Krambs Beck, President, 1420 McCullough Ave.; three concerts usually given. Booked for 1925-26: Feodor Chaliapin, Anita Daniels.

Virginia

HOLLINS—Concerts, Lecture Course, Dramatics, Erich Rath, Director of Music, Hollins College; four concerts (usually Saturday evening) in Hollins Little Theatre seating 800; \$1 for single ticket for outsiders. Attractions 1924-25: Ethel Leginska, Letz Quartet, Hinshaw Opera Company, Herma Menth. Booked for 1925-26: Robert Maitland, Herma Menth, Letz Quartet, Wilhelm Middleschulte.

LYNCHBURG—Music Lovers' League, Prof. Hartley Turner, P. O. Box 295; three evening concerts in Smith Memorial Hall seating 1,200; \$5 for course. Attractions 1924-25: Barrère Little Sym-

phony, Maria Ivogun, Russian Symphonie Choir. Announced for 1925-26: Harold Bauer, Felix Salmond, Louis Graveure.

RICHMOND—Musicians' Club, Mrs. Channing Ward; four evening concerts in Jefferson Ballroom seating 800. Attractions 1924-25: Fraser Gange, Alfred Cortot, Claire Dux, New York String Quartet. Booked for 1925-26: New York String Quartet, John Barclay, Elisabeth Rethberg, Guiomar Novaes.

Mrs. Wilson-Greene's (Droop's, 13th and G Streets, Washington, D. C.) Orchestra Series and single concerts in City Auditorium seating 3,200. Attractions 1924-25: Denishawn Dancers, New York Symphony Orchestra, Paul Whiteman's Orchestra. Booked 1925-26: Boston Symphony Orchestra, New York Symphony Orchestra, Cincinnati Symphony Orchestra, Maria Jeritza, Mischa Elman, Will Rogers with de Reszke Singers.

ROANOKE—Thursday Morning Music Club, Mrs. Claude L. Guerrant, President, 1215 Roanoke St.; three Monday evening concerts in City Auditorium seating 3,500; \$5, \$6, and \$8 for course and from \$2 to \$3 for single ticket. Attractions 1924-25: Maria Jeritza, Hinshaw's Marriage of Figaro Company, Albert Spalding. Booked for 1925-26: Cincinnati Symphony Orchestra, Florence Macbeth, Percy Grainger.

Booked by Mrs. Wilson-Greene (Droop's, 13th and G Streets, Washington, D. C.) for 1925-26: Ignace Paderewski.

Washington

BELLINGHAM—Artists' Concert Course, Mrs. C. X. Larrabee; six concerts in First Church of Christ seating 1,500; \$6 for course and \$1.50 for single ticket. Attractions 1924-25: Louis Graveure, Sophie Braslau, Maria Ivogun, Alberto Salvi, Tito Schipa, Flonzaley Quartet. Booked for 1925-26: Charles Hackett, Hulda Lashanska, Margarete Matzenauer, Cecilia Hansen, Olga Samaroff, Barrère Little Symphony.

SEATTLE—Artist Series, Katharine Rice, 707 Montelius Bldg.; five Monday evening concerts in Metropolitan Theatre seating 1,524; \$11 to \$8.50 for course.

Attractions 1924-25: Charles Hackett, Marie Sundelius, Paul Althouse, Vladimir Rosing, Mischa Levitzki, Cecil Fanning, Lotta Madden. Booked for 1925-26: Emilio de Gogorza, Ethel Lebinska, Theo Karle, Betsy Lane Shepherd, Florence Macbeth, Charles Courboin.

TACOMA—College of Puget Sound, Fred Beidelman, Director Conservatory of Music; one or more concerts in Auditorium seating 750 and in First Christian Church seating 1,000. Booked for 1925-26: Thurlow Lieurance Company, Gamble Concert Company.

West Virginia

WHEELING—John T. Mullaney, 9 Wheeling Steel Corp.; concerts in Auditorium seating 2,000. Attractions 1924-25: Roman Singers, New York Police Band, U. S. Marine Band. No plans to Aug. for 1925-26.

Wisconsin

ASHLAND—Artist Recital Course, Agnes Benoe, President Wednesday Music Club, 212 Third Ave. East; two Monday evening concerts in Presbyterian Church seating 900; \$3 for course and \$2 for single ticket. Attractions 1924-25: Louise Homer Stires, Arthur Shattuck. Booked for 1925-26: Kathryn Meisle, Hubert Kirschner, Glen Drake.

BELOIT—Beloit College and Civic Music Association; three to five evening concerts in Beloit College Chapel seating 700 and in First Congregational Church seating 1,200. \$1 to \$2.50 for single ticket. Attractions 1924-25: Florence Macbeth, Mischa Elman. Plans for 1925-26 to be made through Civic Music Association.

KENOSHA—Kenosha Artist Course, Wesley La Violette, 259 Wisconsin St.; five Monday evening concerts in Orpheum Theatre seating 1,400; \$10 to \$4 for course and \$1 to \$3 for single ticket. Attractions 1924-25: Tito Schipa, Pavlowa Ballet, Dusolina Giannini, Renée Chemet, Emilio de Gogorza. Booked for 1925-26: Renée Thornton with Richard Hageman, Joseph Schwarz, Paul Kochanski, Edward Johnson with Joan Ruth, Guiomar Novaes.

LA CROSSE—La Crosse Music Study Club, Mrs. P. L. Cilley, 140 S. 19th St.; three evening concerts in La Crosse Theatre seating 960 or in Normal Auditorium seating 1,017; \$5, \$4, and \$3 for course. Attractions 1924-25: Margarete Matzenauer, Maier and Pattison, Elly Ney, New York String Quartet. Plans for 1925-26 incomplete.

MADISON—Artists' Recitals Series, and Union Board Series, Charles H. Mills, Director University of Wisconsin School of Music; one or two in first named series and three or four in second series; first given in Music Hall seating 800 and second in Agricultural Pavilion seating 3,500; \$1 to School of Music Students for first course and \$3.50 and \$4 to University students for second course. Attractions 1924-25: Flonzaley Quartet, Louise Homer, Albert Spalding, Percy Grainger. Plans for 1925-26 incomplete.

MILWAUKEE—Pabst Theatre Concert Course, Marion Andrews Concert Bureau, 836 First Wisconsin National Bank Bldg.; six concerts in Pabst Theatre seating 1,700; \$6 to \$17 for course and from \$1 to \$3.50 for single ticket. Attractions booked for 1925-26: Beniamino Gigli, Will Rogers with de Reszke Singers, Toti dal Monte, Joseph Schwarz, Josef Lhevinne, Karsavina-Bolm Ballet

Andrews "Pop" Course, Marion Andrews Concert Bureau; five concerts in Pabst Theatre seating 1,700; \$2 to \$10 for course and \$1 to \$3 for single ticket. Booked for 1925-26: Florence Macbeth, Cecilia Hansen, Alexander Brailowsky, Tito Schipa, Flonzaley Quartet. Single attractions also booked.

Twilight Musicales, Margaret Rice, 414 Milwaukee Bldg.; six Sunday afternoon concerts in Pabst Theatre seating 1,750; \$3 to \$12 for course and \$2.50 to .75 for single ticket. Attractions 1924-25: Elena Gerhardt, Guiomar Novaes, Roland Hayes, Arthur Shattuck, Harold Bauer, Pablo Casals. Booked for 1925-26: Sigrid Onegin, Dusolina Gianinni, Albert Spalding, San Francisco Chamber Music Society with Olga Steeb, Ossip Gabrilowitsch.

RACINE—Marion Andrews Concert Bureau, 836 Wisconsin Bldg., Milwaukee; four concerts in Orpheum Theatre seating 1,240; \$3 to \$9 for course, single tickets \$1 to \$.3. Announced for

1925-26: Paul Whiteman's Orchestra, Florence Macbeth, Alexander Brailowsky, Cecilia Hansen.

RIPON—Famous Artists' Course, Samuel N. Pickard; five concerts in the Auditorium; \$10 and \$5 (students) for course. Booked to Aug. for 1925-26: John McCormack, Sophie Braslau, Sylvia Lent, Tony Sarg's Marionettes, Mildred Dilling, George Morgan.

SUPERIOR—Superior Musicales, Irene Curtis, President, Normal School; two concerts in Palace Theatre seating 1,000 or in Presbyterian Church seating 1,000; \$2 to \$3 for course and \$2 and \$2.50 for single ticket. Attractions 1924-25: Albert Spalding, Louis Graveure.

Canada

BRANTFORD—The Schubert Choir, H. K. Jordan, conductor, 20 Lincoln Ave.; concerts given in Brant Theatre seating 1,000 and in Armories seating 2,000; \$1.50 and \$1 for single ticket. Attractions 1924-25: Zoe Addy Watson, soloist with choir. No plans to Aug. for 1925-26.

Brantford Oratorio Society and Brantford Symphony Orchestra, Dr. Frederick C. Thomas, The Thomas School of Music, 109 Brant Ave.; one concert annually of each organization in Grand Opera House, seating 1,600; \$1.50 and \$1 for single ticket.

Women's Musical Club, Mrs. George C. White, President, 10 Nelson St.; three artist-concerts in Collegiate Assembly Hall seating 600; .75 for non-members for single ticket to artist recital. Attractions 1924-25: Cameron MacLean, Luigi von Kunits and Viggo Kihl. No plans to Aug. for 1925-26.

GUELPH—Norfolk Choir, Alorna S. Mason, director; usually one evening concert in hall seating 1,100; \$1 and up for single ticket. Attractions 1924-25: Anna Case, Bronislaw Huberman. Plans incomplete for 1925-26.

Presto Music Club, Jessie Hill, Vice-President, 68 Liverpool St.; six Tuesday evening artist recitals in Collegiate Vocational Hall seating 800; \$2 for course and \$1 for single ticket. Attractions 1924-25: Ernest Seitz, Geza de Kresz, George Houston, Margarete Matzenauer,

and others. Announced for 1925-26: Gitta Gradova, Hart House String Quartet.

HALIFAX—Ladies Musical Club, Mrs. A. F. MacDonald, President, 100 Edward St.; one evening concert in School for the Blind seating 480; \$1 for ticket. Attractions 1924-25: Hart House String Quartet. No plans for 1925-26.

MONTREAL—Louis H. Bourdon, 24 Lincoln Ave. Plans not given.

OTTAWA—Mr. A. Tremblay, 125 Osgoode St.; varying number of concerts given in Russell Theatre seating 1,700; from .75 to \$3 for tickets. Attractions 1924-25: Jeanne Gordon, Allan McQuhae, Reinald Werrenrath, Anna Case, Geraldine Farrar and Company. Booked for 1925-26: Edward Johnson, John Coates, possibly Fritz Kreisler and Serge Rachmaninoff.

TORONTO—The Mendelssohn Choir of Toronto, G. H. Parkes, 509 Confederation Life Bldg.; four concerts in Massey Music Hall seating 3,000; \$3 to \$1.50

for tickets. Appeared with Cincinnati Symphony Orchestra during 1924-25 and will again during 1925-26.

New Symphony Orchestra of Toronto, Henry S. Saunders, Secretary; ten concerts in Massey Hall seating 3,000; \$10 for course and \$1 to .25 for single ticket.

VICTORIA—George J. Dyke, 302 Douglas St., four to six artist recitals in Royal Victoria Theatre seating 1,550, in Empress Hotel ballroom seating 600, and in Memorial Hall, seating 500; \$1 to \$2.50 for tickets. Attractions 1924-25: Charles Courboin, Serge Rachmaninoff, Percy Grainger, Germaine Schnitzer, Marguerite d'Alvarez, others. Booked to August for 1925-26: Charles Courboin, Alfred Hollins.

WINNIPEG—George S. Matheson, Sec'y Men's Music Club, Music and Arts Bldg.; varying number of concerts given in Board of Trade Auditorium. Soloists with Winnipeg Male Voice Choir during 1924-25: Reinald Werrenrath and Yolanda Mero. Booked to August for 1925-26: Ossip Gabrilowitsch.

LOCAL MANAGEMENTS FROM WHOM NO WORD HAS BEEN RECEIVED

Alabama

ANNISTON—Anniston Music Club, Mrs. Luther Liles, 1600 Loraine Ave.

BIRMINGHAM—Mrs. George Houston Davis, 2319 Glen Ave.; Edna G. Gussen, Cable Piano Bldg.; Mrs. Orline A. Shipman, 1068 S. 32d St.; Teachers' Association, Mrs. J. W. Luke, 1230 Glenview Rd.

DOTHAN—Mrs. Walter Barnes, 208 Oats St.; Woman's Club, Mrs. W. S. Wilson.

GADSDEN—C. F. Cross, Jr.; Music Study Club, William Wilson, 922 S. 11th St.

MARION—Judson College, Anne Kirtley.

MOBILE—Y. M. C. A., H. F. Bruner; Edward Cassidy; Bijou Theatre, Miss M. Luckel; Lyric Theatre, W. McDermott, Mgr.

MONTGOMERY—Mrs. Bessie L. Eilenberg, 402 S. Perry St.; Montgomery Music Club, Kate Booth, 117 Sayre St.; C. Guy Smith, 14 Adams Ave.; Woman's College of Alabama, Lilly Gill.

SELMA—Etude Music Club, Mrs. R. K. Coe, 736 King St.; Mrs. W. W. Harper, 613 Parkman Ave.

TROY—Mrs. W. A. Davids; Mrs. Fred Jernigan.

TUSCALOOSA—Elks' Hall, Herman Burchfield, Mgr.

Arizona

DOUGLAS—Fred Hilburn Post, American Legion.

PHOENIX—Roger Lyon; Musicians' Club of Phoenix, pres., Mrs. C. H. Young, 526 E. Lynwood.

PREScott—P. V. Clibborn.

TUCSON—Emanuel Drachman; Mrs. S. Heineman, No. 1 Paseo Redondo.

Arkansas

ARKADELPHIA—Mrs. Carrie MacMillan Wallace.

ELDORADO—Y. W. C. A., Mrs. Emon Mahoney; W. A. Thomas.

FAYETTEVILLE—Mrs. James J. Read.

FORT SMITH—Southwest Studios of Music, 321 N. 12th St.; Mary Welch, 905 Greenwood Ave.

HELENA—Mrs. E. C. Nelson, St. Andrews Terrace.

HOT SPRINGS—Margaret Greene, 119 Park Ave.; J. Frank Head; Mrs. J. F. Manier; Mrs. F. A. Siegler.

LITTLE ROCK—Mrs. R. F. Darnall, 2000 Scott St.; Mrs. Effie Cline Fones, 610 Scott St.; Mrs. W. P. McDermott, 510 E. Capital; Josef Rosenberg, 1517 Center St.

PINE BLUFF—Mrs. J. Bernhardt, 1420 Olive St.; Mrs. Goode Renfroe, 1115 Pine St.

TEXARKANA—Mrs. Luline Fortune James.

California

BAKERSFIELD—Mrs. Allan B. Campbell, 411 K St.; Mrs. Harry Hogan, 2208 Trexlien Ave.

BERKELEY—The Greek Theatre, Samuel J. Hume; Lowell Moore Redfield, 2192 Shattuck Ave.; Wallace A. Sabin, 3142 Lewiston Ave.

BRAMLEY—F. J. Trude, Imperial Co.

FRESNO—Mrs. J. L. Pratt, 1720 J St.

GLENDALE—Mrs. M. F. Ocker, 246 N. Central Ave.

LONG BEACH—Minerva C. Hall; W. C. Mills, 256 E. 1st St.

LOS ANGELES—Hon. Walter Bordwell, Merchants' National Bank Bldg.; Women's Club of Hollywood, Clara Drais.

PALO ALTO—Peninsula Musical Assn., Alice W. Kimball, 536 Lincoln Ave.; Public Exercises Committee of Stanford University.

PIEDMONT—H. W. Jones, 800 Magnolia St.

SAN BERNARDINO—John A. Hadaller, Syndicate Bldg.

SAN DIEGO—Albert S. Conant, 4319 Avalon Dr.

SAN FRANCISCO—Mrs. Jessica Colbert, 800 McAllister St.

SANTA BARBARA—Music Section of Woman's Club, Mrs. E. C. Herbert; Mrs. A. C. Soper, Oak Rd.

SANTA CRUZ—Treble Clef Club, pres., Mrs. G. A. Bond.

SANTA MONICA—Mrs. J. B. Lorbeer, 526 Bay St.

Colorado

BOULDER—Mrs. A. T. Henry, 13th & Mapleton Sts.

COLORADO SPRINGS—Burnee Theatre, Mgr., V. W. Footman; Wilhelm Schmidt, 224 E. Cache Poudre St.

DENVER—A. N. Rumin, Clarkson & Calfax Aves.

FORT COLLINS—C. R. Jones, 700 Elizabeth St.

GREELEY—Teachers' College, G. W. Finley.

PUEBLO—C. D. Arbaugh, Swinger School, Marguerite Johnston, 205 W. 6th St.

Connecticut

BRANFORD—Charles Baxter.

BRIDGEPORT—Mrs. Chas. D. Davis, 309 Washington Ave.; C. P. Hivens, 1170 North Ave.; Mrs. H. C. Ives; Lucien T. Warner, 61 Broad St.

DANBURY—Mrs. John C. Downs, 39 Fairview Ave.

GREENWICH—Woman's Club, Mrs. William Hodge, pres.

HARTFORD—Bus. & Professional Women's Club, 14 Myrtle St.; Burton Cornwall, 138 Oakland Terrace; George Kelley, 98 Pratt St.; Sedgwick & Casey, 139 Asylum St.

MIDDLEBURY—Westover School, Mary Hilliard.

NEW BRITAIN—J. A. Lindsay, 23 Park Terrace.

NORFOLK—Carl Stoeckel.

NORWICH—Chas. D. Geer, 43 Broadway; Musical Assn., Grace Benjamin; Y. M. C. A., Mr. Edward Hill.

STAMFORD—Miss L. F. Holbrook, 45 Broad St.

WATERBURY—Masonic Choir, pres., L. L. Cadwallader; Isaac B. Clark, 24 Concord St.; Paul Prentzel, 48 Park Place.

Florida

DAYTONA BEACH—James Heaton.

GAINESVILLE—Philharmonic Society, Mrs. George Smith.

JACKSONVILLE—Messrs. Davies & Davies, 1430 Main St.; Mrs. I. A. Zacharias, 1492 Laura St.

MIAMI—Fairfax Theatre, Carson Bradford.

ORLANDO—Dr. P. Phillips.

ST. AUGUSTINE—Mrs. Louis Frohman, Matanzas Apts.

ST. PETERSBURG—Rotary Club, Secy., G. B. Shapard.

TAMPA—Mrs. J. A. M. Grable, Plant Ave.; John A. Turner, Turner Music Co., 608 Franklin St.

WEST PALM BEACH—Bijou Theatre, Carl Kettler.

WINTER PARK—Rollins College Conservatory.

Georgia

ALTOONA—High School, Prof. Saramy, Supt. of Schools.

ATHENS—Lucy Cobb Institute, Mildred Mell; Athens Female College.

ATLANTA—Armond Carroll, 300 The Prado; June Music Study Club, Mrs. Benj. F. Parker, McGowan Apts.; Mrs. James R. Little, Peachtree Rd.

- AUGUSTA—Woman's Club, Mrs. H. C. Chafee, 813 Heard St.
- COLLEGE PARK—Cox College.
- COLUMBUS—Chase Conservatory, Mr. L. T. Chase; J. E. Harmes, Harmes Music Co.; Orpheus Club, Mrs. K. C. Kierce, Wynnton.
- FORSYTHE—Bessie Tift College, Dora Brinson.
- MACON—Philharmonic Club, A. S. McKenney, Editor Macon News.
- MILLEDGEVILLE—Georgia Industrial College; Georgia State College for Women, Dr. M. M. Parks.
- ROME—Mrs. W. P. Harbin, 308 E. Third St.; Shorter College, Dr. D. M. Furry & Mr. Talmadge.
- SANDERVILLE—Sanderville Music Club, Ida Shellnut.
- VALDOSTA—State Normal School, R. H. Powell.
- WASHINGTON—Gertrude Barnet.

Idaho

- BOISE—Pinney Theatre, Mr. Mendenhall.
- MOSCOW—University of Idaho, Edwin Orlo Bangs.
- TWIN FALLS—Mrs. D. E. Rogan.
- WALLACE—Grand Theatre, W. A. Simons.

Illinois

- AURORA—Frank F. Kells, 55 S. La Salle St.
- BATAVIA—H. B. Bartholomew, 620 Fine Arts Bldg.
- BLOOMINGTON—Amateur Music Club, Mrs. May G. Capen, 504 E. Front St.; State Normal School, Mr. Linken.
- CAIRO—Mrs. J. B. Wenger.
- CARTHAGE—Carthage College, Virginia Kleppinger.
- CHICAGO—Ballantine Bureau, Lyon & Healy Bldg.; Carson Pirie Scott Choral Society; Chicago Univ. Summer Course, E. W. Scott, c/o President's Office; Cicero Conservatory of Music, A. E. Boos; Illinois Athletic Club, Georgia E. Hutchison, 555 McCormick Bldg.; Musicians' Club of Women, Mrs. Louise E. Burr, 4843 Dorchester Ave.; Thomas A. Pape, 422 Fine Arts Bldg.; Paulist Choir.

- CLINTON—H. Marie Golze, 212 E. Washington St.
- DANVILLE—Choral Society, Mrs. D. Y. Stevens, 801 W. Center St.
- DECATUR—A. F. Campbell, Box 97.
- DIXON—Dixon Theater, L. G. Rorer.
- ELGIN—Adrienne Lowrie; Thomas E. Perkins.
- ELMHURST—York Community High School, J. H. Crann.
- EVANSTON—Osbourne McConathy, 1727 Wesley Ave.
- FREEPORT—A. J. Meyer, 1448 S. Chicago Ave.
- GALESBURG—Chas. L. Day, Kellogg-Drake Co.
- GODFREY—Monticello Seminary, Harriet Congdon.
- LA GRANGE—Blake H. Wilson, 333 S. Bainard Ave.
- MACOMB—State Teachers' College, Theresa F. Wild.
- MOLINE—Mrs. Aaron J. Abraham, 1924 Sixth Ave.
- MONMOUTH—Monmouth College, Prof. Austin.
- NORMAL—Ill. State Normal Univ., R. H. Linkins.
- PEKIN—Federated Churchman.
- PEORIA—Bradley Conservatory of Music Franklin Stead, Dir.; Mrs. Wm. G. Mc Roberts, 1811 Knoxville Ave.; Mrs. Frank T. Miller, 337 Crescent Ave.
- QUINCY—Lula N. Felt, 903 Broadway.
- ROCKFORD—Mendelsohn Club, Mrs. Chandler Starr; Rockford College, Mrs. Laura Grant-Short; Svea Soner Singing Society, R. E. Emerson, Mechanics' Machine Co.; Trinity Lutheran Church; Women's College, Marion Ralston; Women's Club, Mrs. George C. Spafford, 501 N. Prospect.
- ROCK ISLAND—Augustana College, A. Samuelson.
- SPRINGFIELD—Springfield Art Assn., Mrs. Howard T. Wilson, 801 N. 5th St.
- STREATOR—Mrs. George Schiffbauer.
- URBANA—The Star Course, Univ. of Ill., 107 Law Bldg.
- WINNETKA—MacDowell Club, Mrs. Roland H. Whiteman, 640 Hill Place Rd.

Indiana

ANDERSON—Music Study Club, Mrs. Wm. Pollock, 1227 W. 8th St.

COLUMBUS—Mrs. H. Lee Bassett, 19th and Franklin Sts.

ELKHART—Mrs. Sam Pickering, 443 W. Blvd.

EVANSVILLE—Mrs. R. Hurst, So. 2nd St.

FORT WAYNE—J. B. Franke; Majestic Theatre, F. A. Biemer; Morning Musical Society, Pres., Mrs. Will Peltier, W. Berry St.; George Weller.

FRANKFORT—Mrs. J. M. Oliphant, 809 E. Wabash Ave.

INDIANAPOLIS—Mrs. Robert O. Bonner, 47 W. 32nd St.; Männerchor, John P. Frenzel, Indiana Trust Co.; Athenaeum, Cond., DeWitt Talbert; Mendelssohn Choir, Elmer A. Steffan, 3122 Sutherland Ave.; Percival Owen, cor. Meridian and Vermont Sts.; Leo Rappaport, 609 Fletcher Tr. Bldg.

LAFAYETTE—Purdue Univ., Prof. A. R. Middleton.

LA PORTE—Y. M. C. A., F. G. Wood.

MARION—Marion College, Dept. of Music.

MUNCIE—Mrs. Frank Bunn, 302 W. Main St.; Mrs. Ray P. Johnson, 615 E. Washington.

PERU—Ministerial Assn., Rev. S. D. Huff, pres.

RICHMOND—Elizabeth Hasemaier, 41 So. 21st St.; Alice Knollenberg.

SHELBYVILLE—Mrs. Belle Conrey.

SOUTH BEND—Palace Theatre, Jacon Handeelman, 107 W. Colfox St.

TERRE HAUTE—Geo. Jacob, Mgr., Grand Opera House.

UPLAND—Taylor Univ., W. P. Lamale, Dir., School of Music.

VINCENNES—Mrs. H. D. Hinckle.

WINONA LAKE—Chautauqua, James Heaton, Administration Bldg.

Iowa

AMES—Iowa State College, Prof. Tolbert MacRea.

CEDAR FALLS—Iowa State Teachers' College, John Barnes.

CEDAR RAPIDS—J. Risser Patty, Coe College Conservatory; Woman's Club, Pres., Mrs. I. M. Preston, 716 W. St.

CLINTON—Arnold Uland.

COUNCIL BLUFFS—George Hamilton, c/o Auditorium; R. S. Meyers, 215 Grace St.

DAVENPORT—W. J. Klinck, 513 W. 3rd St.

DES MOINES—Drake Univ., Holmes Cowper; Mrs. George P. Hippee, 3311 Crescent Dr.; Mrs. Russell Pratt, 620 Country Club Bldg.; Charles H. Wharton, 1630 E. 8th St.

DUBUQUE—Grand Opera House, John Maclay.

FAIRFIELD—Parsons College, Chas. W. Mountain, Dir. of Music.

FORT DODGE—Shrine Club, Roy W. Hale.

GILMORE CITY—Lorenz Lorenzen.

GRINNELL—Grinnell College, George L. Pierce.

IOWA FALLS—Ellsworth College, William Thalman.

MASON CITY—L. Earl Elsham, c/o The Stafford Co.

MT. PLEASANT—Wesleyan College.

NEWTON—Margaret Rustin, Supervisor of Music, City Schools.

SIOUX CITY—Mrs. J. B. Courshon, 1702 Grandview Blvd.

Kansas

ARKANSAS CITY—Carl Dees, 206 W. Second St.

ATCHINSON—Concert Direction Babcock-Bradley.

CHANUTE—Mrs. George Barcus.

COFFEYVILLE—Mrs. H. H. Kubic, 207 W. New St.; Mrs. J. H. Stevens, 704 Spruce St.

EMPORIA—Rice Brown.

HUTCHINSON—Mrs. D. E. Richards, 515 First Ave. E.

KANSAS CITY—Dr. J. W. May, 8th and Minn Sts.

LEAVENWORTH—Abdallah Shrine Theatre.

LINDSBORG—Bethany College, Ernest F. Philsbad; Mrs. O. F. Lofgren.

PITTSBURGH—State Normal College, Walter McCray.

SALINA—Wesleyan Univ. College of Music, Ernest L. Cox.

TOPEKA—Harry J. Dotterweich, 1525 College Ave.; Mrs. W. B. Sewall, 914 Kind St.

WELLINGTON—John Pile, Commerce Club.

WICHITA—Harry Evans, 510 Winne Bldg.; Municipal Series Assn., 304 Sedgwick Annex; W. A. Wadsworth, 233 Quentin Ave.

Kentucky

ASHLAND—Woman's Club, Mrs. H. R. Dysard, Prospect St.

DANVILLE—Kentucky College for Women, Sidney Dalton.

FRANKFORT—Frankfort Woman's Club, Mrs. Robert Browner.

HENDERSON—Music Committee, Woman's Club, Mrs. Annie E. Yeamans, Chairman.

LEXINGTON—University of Kentucky, Mrs. Albert S. J. Tucker.

LOUISVILLE—Choral Club, K. of C., Cond., Joseph Panther, 428 S. 5th St.; Louisville Frale Chorus, Carl Shackleton, 2 Hill Top Rd.

PADUCAH—Mrs. Fain King, W. Jefferson St.

Louisiana

BATON ROUGE—A. Higgenbotham, Columbia Theatre; J. Snee, Elks' Theatre.

HAMMOND—Mrs. F. W. Reimers, 718 W. Thomas St.

NEW ORLEANS—Philip Werlein and Co., Ltd.

SHREVEPORT—Frances O. Allen, 1708 Fairfield Ave.; Mrs. Earl Bellows, 672 Egan St.; Centenary College, R. E. Smith, Dean; Walter R. Eaton, 832 Robinson Place; Mrs. L. H. Hayden, 900 Elmwood St.

Maine

AUGUSTA—Cecilia Club, Mrs. Guy Gannett, State St.

BANGOR—F. R. Atwood, Andrews Music House, 98 Main St.; Schumann Club, pres., Mrs. T. J. Donovan, 34 Second St.; Adelbert Wells Sprague, 217 Union St.

BRUNSWICK—Bowdoin College.

LEWISTON—Elizabeth Litchfield, 111 Bartlett St.

PORLTAND—Henry F. Merrill, 80 Commercial St.; Julia E. Noyes, 394 Danforth St.; George W. Peddie, Portland Evening Express.

Maryland

FREDERICK—Walter S. Decker.

HAGERSTOWN—Mrs. Emmett Gans, 947 The Terrace; Charles H. Roderick, 132 N. Potsman St.

Massachusetts

ATTLEBORO—Music Committee, Woman's Club.

AUBURNDALE—Lasell Seminary, Guy M. Winslow.

BOSTON—W. A. Brennan, Symphony Hall; Coit-Albert Bureau, 80 Boylston St.; Mrs. Anita Davis-Chase, 230 Boylston St.; W. Dixey, 25 Huntington Ave.; Wallace Goodrich, 145 Beacon St.; Courtney Guild, 144 High St.; Robert de C. Leland, Boston, 82; Wendell H. Luce, 492 Boylston St.; Louis H. Mudgett, Boston Opera House; Aaron Richmond, 531 Boylston St.; George W. Stewart, 120 Tremont St.; Mr. White, 9 Howland St., Roxbury P. O.; H. B. Williams, Pierce Bldg., Copley Square.

CAMBRIDGE—Harvard Glee Club, Mgr., Dexter Paine, c/o Glee Club, Music Bldg.

FALL RIVER—Mrs. Chas. Brady, 342 Pearce St.; Mrs. C. H. Durfee, 244 Lincoln Ave.

LEOMINSTER—Mrs. E. H. Saxton, 82 Orchard St.

LOWELL—Collin McKensie, Lowell Auditorium.

LONGMEADOW—Mrs. Louis B. Triplett, 16 Roseland Terrace.

MILTON—Milton Education Assn., Harriet Whittier, 233 Adams St.

NEW BEDFORD—Mrs. C. F. Spooner, 1 Park Place.

NEWBURYPORT—Newburyport Music Club, Mrs. Ella D. Miller.

NORTH ADAMS—Charles W. Isbell.

NORTHAMPTON—Clef Club; Mgr., Academy of Music.

NORTON—Wheaton College, Wm. I. Cole.

PITTSFIELD—Choral Art Society, Anthony Reese, 150 North St.

SPRINGFIELD—Susan Allen, 106 Florida St.; John J. Bishop, Walker Bldg., Main St.; Edith M. Hayes, 185 Thompson St.; Edward H. Marsh, Besse Place; Julia C. Rogers, 38 School St.; Y. M. C. A., 122 Chestnut St.

WORCESTER—Arthur J. Bassett, 4 Walnut St.; Dr. A. J. Harpin, 98 Front St.

Michigan

ADRIAN—Adrian College Conservatory, James Spencer, Dir.

BATTLE CREEK—Edwin Barnes, 242 W. Van Buren St.

BAY CITY—Mrs. Walter Moore, 615 Nebobish Ave.

DETROIT—Detroit Athletic Club, Charles A. Hughes, 241 Madison St.; Detroit Conservatory of Music, Mgr., Mr. Bell, 5035 Woodward Ave., Orpheus Club, Cond., C. F. Morse.

FLINT—Charles J. French, 906 Genesee Bank Bldg.; St. Cecelia Society, Mrs. Harry Winegarden, 1650 Miller Rd.

GRAND RAPIDS—Baptist Church, Dr. Alfred E. Wishart, cor. Fountain & Bostwick Sts.; Mrs. A. S. Kurkjian, 572 Gladstone Ave.; Regent Theatre, T. H. Ealand; Dr. F. D. Robertson, 1458 Byron St. S. E.; St. Cecelia Club, Mrs. Clara H. Davis, 211 Jefferson St. S. E.; St. Mary Free Bed Guild, Mrs. Earle S. Irwin, 534 Fountain St., N. E.; Teachers' Assn., Mrs. Marsh; Reese Veatch, 60 Bostwick Ave.

KALAMAZOO—F. M. Hodge, 146 Thompson St.; State Normal School, Harper Maybee.

LANSING—Municipal Lyceum Course.

PORT HURON—Mrs. Shirley Stewart, 2506 Military St.; Herbert L. Weil, 4213 Giatiot Beach.

SAGINAW—Woman's Club, pres., Mrs. R. J. Hopkins, 309 S. Warren St.

YPSILANTI—State Normal School, Frederick Alexander.

Minnesota

DULUTH—Duluth Glee Club, J. Victor Sandberg, 2307 W. Third St.; Duluth State Teachers' College; Mrs. E. Jack Miller, 12 S. 16 Ave., E.

FERGUS FALLS—Schumann Club, pres., Mrs. W. A. Lee, 336 N. Whitford St.

MANKATO—H. J. Lloyd, 520 S. Second St.

MINNEAPOLIS—Apollo Club, W. Bland, L. St., N. E.; Messrs. Horgan & Stein.

MOORHEAD—Concordia College, J. A. Aasgaard, 720 S. 7th St.; State Teachers' College, Maude Hayes.

ST. CLOUD—St. Cloud State Teachers' College.

ST. PAUL—C. E. Crippen, Lowry Bldg.; Orpheus Club, Malcolm McMillan, 1058 St. Clair St.; St. Paul Inst., Caryl Spiller, Auditorium Bldg., 4th St. Front; Dr. L. L. William, 50 E. 6th St.

WINONA—College of St. Theresa, Mother M. Leo.

Mississippi

BROOKHAVEN—Whitworth College, Elisabeth McVoy.

COLUMBUS—State College for Women, Dr. J. C. Fant; Industrial Inst. & College, Wenonah Poindexter.

GREENVILLE—Grace Everman, 111 N. Hinds St.

GRENADA—Grenada College, J. R. Countiss.

JACKSON—Bellhaven College, Alfred H. Strick.

NATCHEZ—Mrs. J. S. Ullman, 111 Linton Ave.

VICKSBURG—W. A. Morgan.

Missouri

CAPE GIRARDEAU—Fred Naeter.

JOPLIN—R. L. Burke, 611 Main St.; Prof. W. L. Calhoon, Miners' Bank Bldg.; George D. Osborn.

KANSAS CITY—Kansas City Conservatory of Music; Kansas City Symphony Assn., Miss Anna Millar, 500 Lillis Bldg.

KIRKSVILLE—Festival Assn., John R. Kirk, Pres.

LEXINGTON—Central College for Women.

MARYVILLE—State Teachers' College, Charles R. Gardner.

ST. LOUIS—Apollo Club, Phil A. Becker, 1107 Washington Ave.; Charles Galloway, 3459 Halliday Ave.; C. W. Hughes, 300 N. Broadway; Jessie L. Gaynor Choral Society, Leo C. Miller, Euclid Bldg., Euclid & McPherson Sts.; Mrs. John Morrison, 5296 Westminster Place; Piano Teachers' Assn., A. Moll, 511 N. Taylor St.; Principia College, W. E. Morgan, Jr., 5455 Page St.; Mrs. May Blackwell Stevenson, 238 S. Elm Ave.; St. Cecilia Club and Schubert Club, O. Wade Fallert, 4476 Washington St.

SEDALIA—Mrs. E. F. Yancey, 803 W. Broadway.

SPRINGFIELD—State Teachers' College, Clyde M. Hill; Drury College, John A. Holland.

WARRENSBURG—Normal School, H. H. Bass, Dean.

Montana

GREAT FALLS—Fannie Fern Axtell, P. O. Box 1187; Grand Theatre, Will Steege; Musical Art Assn., R. A. Keyes.

HELENA—F. S. Jacobsen.

LEWISTOWN—C. G. Manning.

MISSOULA—De Loss Smith, 701 Beckwith Ave.

Nebraska

LINCOLN—Mrs. H. J. Kirschstein, 2451 Park Ave.; Mrs. E. S. Luce, 1324 N. Havelock; Music Committee Women's Club.

OMAHA—Associated Chorus, Frank Van Gundy, 22nd Capitol; Mrs. C. W. Axtell, 131 N. 32 St.; First Methodist Church, Mrs. Ira W. Porter, 422 North St.; Omaha Chamber of Commerce, Montagu A. Tancock, Bureau of Publicity, W. O. W. Bldg.

Nevada

RENO—Hon. Emmett Boyle, 128 E. 6th St.; Mrs. R. L. Richie, 116 Ridge St.

New Hampshire

CONCORD — Teachers' Assn., L. H. Rundlett.

HANOVER—Dartmouth College, Leonard B. McWhoood.

MANCHESTER — Manchester Musical Assn., H. C. Whittemore.

New Jersey

BAYONNE—Teachers' Assn., Wm. N. Brook, No. 7 School.

BLOOMFIELD—Berkeley School, Wm. B. Hargrave.

CAMDEN—Margaret Riggs, 556 Benson St.; Prof. Wentlong, 516 N. 4th St.

COLLINGSWOOD—Robert Haley, Oaklyn.

EAST ORANGE—Woman's Club of Orange, Mrs. R. E. Pitman, 611 Berkeley Ave.

ELIZABETH—Teachers' Assn., C. J. Hopf, Battin High School.

ENGLEWOOD—Englewood Conservatory, Mary Armstrong.

HADDONFIELD—Contemporary Club of Haddonfield, J. Sinton Engle, Holmes Press, 1315 Cherry St., Philadelphia, Pa.

MAPLEWOOD—Music Circle, Woman's Club, Gertrude Hale, 41 Clinton Ave.

MONTCLAIR—E. McK. Hunt, 22 The Crescent; Outlook Club, Miss B. Crane, 172 Glenridge Ave.; Woman's Club, Mrs. O. B. Geer, 2 Melrose Place.

MORRISTOWN—Friday Club, James Doolittle, Mr. Campbell Ave.

NEWARK—C. Mortimer Wiske, 671 Broad St.; Y. M. H. A., Mrs. Esther Hameson.

NEW BRUNSWICK—Rutgers' College, Howard P. McKinney.

PASSAIC—Monday Afternoon Club, Mrs. A. S. Hodder, 31 Belmont Place, Woman's Club, Mrs. I. A. R. Goodlatte, 114 Paulson Ave.

PATERSON—Mrs. Frederick Beggs, 337 Park Ave.; Mrs. Joseph A. Bergen, 359 E. 38th St.

PRINCETON—Princeton Univ., Mrs. H. B. Fine, 93 Liberty St.

SUMMIT—Israel White, 19 Hobart Rd.

TRENTON—Mrs. Gustav Hagedorn, 59 Delawareview Ave.

UPPER MONTCLAIR—Woman's Club, Mrs. Frank A. Arnold, 126 Cooper Ave.

New Mexico

ALBUQUERQUE—J. Barnett; Mrs. Emily Labell, 1524 E. Central Ave.

New York

ALBANY—State College, Prof. T. F. H. Candlyn, 245 Lord St.

AMSTERDAM—High School, Wilbur Lynch.

AUBURN—Auburn Musicales; J. A. Hennessy, 11 Perrine St.

AURORA—Wells College, Dr. Emil K. Winkler.

BUFFALO—Bessie Bellanca, 230 Delaware Ave.

COOPERSTOWN—Knox School, Mrs. E. Russell Houghton.

DOBBS FERRY—Miss Master's School, Jane D. Cushing.

ELMIRA—Elmira College; D. Marks' Music Store, J. C. Langeland.

GLOVERSVILLE—W. E. Werner, 28 Allen St.

ITHACA—Cornell Univ., Prof. Otto Kinkeldy.

JAMESTOWN — Baptist Brotherhood Course; Methodist Brotherhood Course; Franklin Inn.

MILLBROOK—Bennett School, Miss Carroll.

NEW ROCHELLE—Veronica Govers, Franklin Inn.

OLEAN—Chromatic Club, Mrs. J. Ross Allen, 129 Hamilton St.

ONEONTA—Albert E. Farone, 52 Elm St.; Mrs. A. S. Morris, 10 Maple St.

OSWEGO—City Club, Mrs. N. Schilling, 12 Lawrence St.

POTSDAM—Joseph Barnett; R. T. Congdon; Secy., Cram Normal Institute.

ROCHESTER—Mrs. Edward W. Mulligan, 738 East Ave.

ROME—Chamber of Commerce.

SARATOGA SPRINGS—Skidmore College, A. S. Osborn.

SCARSDALE—Mrs. W. H. Weed, 9 School Lane.

SCHENECTADY—Phillip J. Beck, 246 McClellan St.; Hight School, H. H. Van Gott.

SYRACUSE—Morning Musicales, Inc., Pres., Mrs. F. S. Honsinger, 1061 Lancaster Ave.; Katherine Seymour, 1815 W. Genesee St.

TROY—Satie Ehrlich, 249 Pawling Ave.; Troy Conservatory of Music, C. A. Stein.

UTICA—Mrs. C. H. Baldwin, 282 Genesee St.

WATERTOWN—Mrs. Fred A. Baldwin, 125 Rutland Ave.; Mrs. A. S. Lansing, 140 Ten Eyck St.; E. S. Woolworth, 555 State St.

North Carolina

CHARLOTTE—Andrews' Music Store, C. S. Andrews, N. Tryon St.; Carolinas Exposition, David Owens, Ivey Store; Queen's College.

GREENSBORO — Greensboro College, Carl Bentel, Odell Mem. Bldg.; N. C. College for Women, Wade R. Brown.

HENDERSONVILLE—Martha Dowd, Fassifern.

HIGH POINT—High Point College, D. W. Smith, 322 Louise Ave.

NEWTON—Catawba College.

RALEIGH—Dan W. Terry, Box 790, State Dept. Revenue.

ROCK HILL—Winthrop College, Dr. Johnston.

WINSTON-SALEM — William Breach; Rotary Club, H. R. Dwire; H. A. Shirley.

North Dakota

BISMARCK—Mrs. J. A. Larson, 812 Sixth St.

FARGO—Fargo College Conservatory of Music, Prof. A. J. Stephens; Fargo Music Club, Mrs. Aubrey Brophy, 434 Sixth Ave., S.; Mrs. G. H. Oleson, 909 Sixth St., S.

FESSENDEN—Mrs. O. J. Larson.

JAMESTOWN—Jamestown Music Club, Mrs. George MacDonald.

MINOT—Normal School, George A. MacFarland; L. A. White, Supt., City Schools.

VALLEY CITY—Valley City State Teachers' College.

Ohio

- AKRON—Musical Club, Mrs. D. S. Bowman, 345 Crosby St.; Mrs. Charles Hoover, 69 N. Portage Path; Mrs. Frank Seiberling, Portage Hall.
- ASHLAND—Colonial Club, E. A. McDowell.
- ASHTABULA—Mrs. L. D. Colson, 5 Scoville Court.
- ATHENS—Conservatory of Music, Ohio Univ., Prof. C. C. Robinson.
- BOWLING GREEN—Normal School of Music.
- CAMBRIDGE—Mrs. George Medill.
- CANTON—Mrs. J. A. Everhart, 835 Cleveland Ave., N. W.
- CINCINNATI—Matinée Musicale Club, Mrs. Adolph Hahn, 2352 Kemper Lane; Lawrence Maxwell, 2208 Union Central Bldg.; Orpheus Club, David S. Summery, Jr., 109 W. 4th St.; Dan F. Swinney, 109-11 W. 4th St.; Mrs. Charles P. Taft, 316 Pike St.
- CLEVELAND—G. Bernardi, 7909 Euclid Avenue; Lincoln G. Dickey, Municipal Auditorium; Philip Miner, 2049 E. 105th St.; Father Victor Winter, W. 30th & Carroll Sts.
- COLUMBUS—Altrusa Club, Mrs. Perry Hast, 99 N. Monroe Ave.; Delta Omicron Local Chapter, Pres., Thurze Black, 568 E. Broad; Franklin Park M. E. Church; Fern Olmstead, 2188 Indiana Ave.; Ella May Smith, 60 Jefferson Ave.; Symphony Club, Gen. Chrm., Mrs. B. Gwynne Huntington.
- DAYTON—A. L. Hamilton, 19 E. 4th St.; National Cash Register Co., Dr. D. F. Garland.
- DEFIANCE—Defiance College, Flossie E. Whitney.
- GRANVILLE—Denison Univ., Prof. M. E. Stickney.
- HAMILTON—George A. Segers, 247 N. Second St.; Cora M. Stevenson, 819 Buckete St.
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The following list of the representative managements of artist-attractions includes individuals and organizations who are representing many artist-attractions and few. In this list are managements of different types: those who do strictly a concert artist-attraction business; those who act as representatives for one artist or two, or one or two organizations; and agents for opera artists, and for artists appearing in motion picture theatres. After each management there is an indication of the branch of activity in which that management is chiefly concerned. In the case of managements which in addition to their booking of concert artist-attractions also manage recitals, concerts, or dance programs in their own cities, there is appended after the word "concert" the phrase "and local concerts." This should be understood clearly as indicating that such managements are not local managers, in the strict sense of the term; they act, in this connection, as managers of affairs as above explained in the cities of New York, Chicago, and Boston, and on occasion Philadelphia.

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Antonio Bagarozy, Aeolian Hall, 33 West 42nd Street, New York City (Opera Agent).

Art Concert Service Inc., Suite 617, Steinway Hall, New York City (local concerts).

Catherine A. Bamman, 53 West 39th Street, New York City (Concert).

Beckhard & MacFarlane, Fisk Bldg., New York City (Concert, and local concerts).

Mrs. A. K. Bendix, 701 Seventh Ave., New York City (Motion Picture Music).

Bogue-Laberge Concert Management, 130 West 42nd Street, New York City (Concert).

W. A. Brennan, Symphony Hall, Boston, Mass. (Concert, and local concerts).

Management of Ernest Briggs, Inc., 1000 Broadway, New York City (Concert).

Loudon Charlton, Carnegie Hall, New York City (Concert, and local concerts).

Civic Concert Service, Inc., 58 East Congress Street, Chicago, Ill. (Courses of Concerts).

The Concert Guild, William Gassner, Steinway Hall, 109 West 57th Street, New York City (Concert).

Richard Copley, 10 East 43rd Street, New York City (Concert, and local concerts).

Harry & Arthur Culbertson, Aeolian Hall, New York; 4832 Dorchester avenue, Chicago (Concert, and local concerts).

Harry Cyphers, Steinway Hall, New York City (Concert).

Roger de Bruyn, 1639 Broadway, New York City (Concert, motion picture music).

Georges De Lisle, 321 Broadway, New York City (Concert).

George Engles, Steinway Hall, New York City (Concert, and local concerts).

Evans & Salter, 527 Fifth Avenue, New York City (Concert, and local concerts).

C. J. Foley, 230 Boylston Street, Boston; 17 East 42nd Street, New York City (Concert).

Calvin Franklin, 280 Madison Avenue New York City (Concert).

Annie Friedberg, 1425 Broadway, New York City (Concert, and local concerts).

Fortune Gallo, Aeolian Hall, New York City (Opera).

Marie Gould, 25 West 42nd Street, New York City (Concert, and local concerts).

Arthur & Helen Hadley, 124 West 85th Street, New York City (Concert).

Haensel & Jones, Aeolian Hall, New York City (Concert, and local concerts).

M. H. Hanson, 437 Fifth Avenue, New York City (Concert, and local concerts).

Ernest Henkel, 1451 Broadway, New York City (Concert).

William Wade Hinshaw, 1 West 51st Street, New York City (Opera).

Evelyn Hopper, Aeolian Hall, 33 West 42nd Street, New York City (Concert, and local concerts).

International Lyric Bureau, 1452 Broadway (Opera, Concerts).

R. E. Johnston 1451 Broadway New York City (Concert, and local concerts).

Concert Management Arthur Judson, Steinway Hall, New York City; Packard Bldg., Philadelphia, Pa. (Concert, and local concerts).

Concert Mgt. Daniel Mayer, Inc., Aeolian Hall, New York City (Concert, and local concerts).

D. F. McSweeney, 565 Fifth Avenue, New York City (Concert, and local concerts).

Metropolitan Musical Bureau, Aeolian Hall, New York City (Concert, and local concerts).

National Concerts, Inc., 1451 Broadway, New York City (Concert, and local concerts).

National Music League, Steinway Hall, New York City (local concerts).

Alex. Russell, Wanamaker Auditorium,

New York City (Wanamaker programs and tours of organists).

Antonia Sawyer, Inc., Aeolian Hall, New York City (Concerts, and local concerts).

Sherman K. Smith, 1540 Broadway, New York City (Concert).

Arthur Spizzi, 1482 Broadway, New York City (Opera agent, motion picture music).

Standard Booking Office, 17 East 42nd Street, New York City (Concert).

State Concert Bureau, Chickering Hall, New York City (Concert, and local concerts).

H. Godfrey Turner, 1400 Broadway, New York City (Concert, and local concerts).

Universal Concerts, Inc. (S. Hurok), 1440 Broadway, New York (Concert).

Charles L. Wagner, 511 Fifth Avenue, New York City (Concert, and local concerts).

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Advertising Section to Follow

THE AEOLIAN COMPANY



THE AEOLIAN COMPANY has been for years associated in the public mind with pre-eminence in the manufacture of musical instruments. From a modest beginning dating in 1885, when known as The Mechanical Organette Company, it manufactured a small hand organ called the "organette" which played records made on perforated paper rolls, it has progressed and branched out on such a large scale that today, its various products are recognized and accepted as the standard in every country. Its foreign branches are located in the leading cities of Europe—in London, Paris, Madrid, and in the four Australian business centers, Sydney, Melbourne, Brisbane and Adelaide—thereby establishing active Aeolian connections that reach around the world.

Perhaps one of the most compellingly artistic of all music instruments of the age is the Duo-Art Reproducing Piano. Without doubt, it is the best known of Aeolian products. The Duo-Art, with its remarkable reproducing features, is a development of the Pianola, and the highest expression of the pianoforte. A far cry indeed, from the humble little roll-playing "organette" of 1885!

This great instrument has appeared as "soloist" with the leading symphony orchestras of this country and Europe and has amazed the most eminent critics of the entire music world. Another of the Aeolian Company's products, its Pipe Organ, has been, for many years, an artistic feature in many of the most prominent and impressive homes in this country.

The Vocalion, also, is an important improvement of the phonograph, possessing a device which no other phonograph has, by which it is possible to regulate the volume of tone, at will. This special feature, together with the tone of the machine itself, has gained for it a large following in the comparatively few years it has been on the market.

The pianofortes manufactured by this world-famed organization—the Steck, Stroud, Wheelock and the famous Weber—are well known to the public, for they have stood the test of time and usage, and are recognized and accepted as embodying the best features of the modern piano, and still retain the noteworthy qualities which distinguished them years ago.

Special mention must also be made of the Steinway-Aeolian alliance, by which the Duo-Art was incorporated in the Steinway piano, and The Aeolian Company was given the selling rights for this instrument throughout the world.

Aeolian achievement, however, no longer restricts itself to the manufacture of music instruments. Not content with the highest possible honors, which have been bestowed upon it, it is continually seeking new fields to conquer. Today it is no longer solely a manufacturer of music instruments, but a Music Institution in the fullest sense of the word—an Institution which seeks to spread the gospel of Music, wherever and whenever it is possible. Silently, unobtrusively, it has for the past year or more turned its attention toward the promoting of a higher understanding and appreciation of music in our public schools and in all the leading Colleges and Universities. This movement is not restricted merely to this country, but is being also promoted in England, France and other leading European countries.

Under the leadership of Franklin Dunham, head of The Aeolian Educational Department, this movement has developed on such a large scale that it

THE AEOLIAN COMPANY

is almost impossible to measure the full value of its far-reaching results. Suffice to say that the leading musical educators of this country, realizing the constructive value of this work, are giving their full co-operation and support to it.

Courses of lectures in music, arranged by the Educational Department of The Aeolian Company, are now part of the regular curriculum of our most prominent and conservative schools and colleges. The Duo-Art Reproducing Piano plays an important part in this work. In fact, it is regarded by many as almost indispensable, and its value to student and teacher alike, incalculable. With it, the teacher is enabled to demonstrate each point of his lecture—step by step; explain the intricacies of the most difficult passages and carry his arguments to a comprehensive and indisputable end. For the pupil, the Duo-Art—and through it the mirrored playing of the greatest pianists of the day, who record for it exclusively—will ever remain an inspiration; the shining ideal which will spur him on to greater perfection.

When one considers that such pianists as Paderewski, Harold Bauer, Hofmann, Gabrilowitsch, Cortot, Grainger—to name only a few—recommend the use of the Duo-Art Reproducing Piano in connection with school work—more than that, urge it—it is not to be wondered that such progress has been made in the short space of time that this work has been carried on.

In speaking of The Aeolian Company, Arthur Brisbane, eminent editorial writer, makes the statement: "What this world needs is more harmony, less discord, war and general brutality. The work that you have done to spread good music and develop understanding of it has a national value that cannot possibly be exaggerated."



FRANCES ALDA



FROM the first season of her engagement by the New York Metropolitan Opera Company as a leading soprano, Mme. Frances Alda has been prominent in the music affairs of this country. Her début, as Gilda in *Rigoletto* (with Caruso), took place on December 7, 1908. She has continued uninterruptedly as a principal member of that organization, for the whole of each season. But her attention has not been confined to opera alone; she has sung steadily in concert. Thus have the music patrons in all parts of the country come to know and to appreciate her voice and artistry—in recital alone, and also as the soprano of the Alda Metropolitan Quartet.

At various other times Mme. Alda has accepted engagements to appear in opera in foreign countries. Europe has responded

to her, and as recently as the summer of 1925 this celebrated artiste sang at the important season held at the Colon theatre of Buenos Aires. Nor was it her first visit to that opera loving city. She sang there earlier in her career, after she had appeared at La Monnaie theatre, Brussels, which followed her début as *Manon* in Massenet's *Manon*, at the Paris Opera Comique. And the historic Covent Garden had known her too . . . shortly before she sailed for New York to take up her association with the Metropolitan.

Frances Alda was born in far off New Zealand, which is near Australia, the native land of Mme. Nellie Melba. She was still young when the discovery was made that she possessed an unusual soprano voice, and, not long thereafter, that it should be trained for opera. Sensitive and musically gifted in an unusual degree, the ambitious girl began her first studies. Her progress was such that the decision finally was reached to seek the ablest teachers available, so Frances Alda sailed from New Zealand for Paris. There she was accepted as a pupil by Mathilde Marchesi. Her début soon followed.

Mme. Alda's advancement was steady and rapid. She went successively to those great opera houses already mentioned; appearing in many rôles of widely different character, among them *Manon*, *Mimi* in *Bohème*, Marguerite in *Mefistofele*, *Mistress Ford* (in the Metropolitan's 1924 revival of *Falstaff*), the Princess in *Marouf*, Cleopatra in Hadley's *Cleopatra's Night* (a rôle she created, as she did *Roxane* in Damrosch's *Cyrano de Bergerac*), Marguerite in Gounod's *Faust*, and *Manon Lescaut* in Puccini's *Manon Lescaut*.

As recently only as February, 1925, Philip Hale, the eminent Boston music chronicler wrote of Mme. Alda: "Is the production of agreeable tones throughout the whole range of a voice an impossibility? Mme. Alda yesterday proved to the contrary. * * * Exquisite taste she showed and a vocal technique equalled by few, a fine gift, and a fine accomplishment." Such opinions have been recorded by other eminent reviewers, concerning both the concert and opera qualifications of Mme. Alda. She will be at the Metropolitan during the whole of 1925-26, and will appear also in concerts, arranged for her by Charles L. Wagner, New York. Mme. Alda makes Victor records.

WILHELM BACHAUS

IT WAS the music chronicler of the London Telegraph who wrote of Wilhelm Bachaus, some two years ago, that "he proved again and beyond cavil or question his right to be considered as the faultless pianist of our time. No praise is too high for such infallible technique and style."

From those days of his first visit to this country, little more than a decade ago, Mr. Bachaus has continued to grow in the estimation of those able to recognize such piano playing as a master provides. Each new season has found this celebrated artist more firmly established in the United States, taking a position corresponding to that he has so long held in Europe. In the words of Lawrence Gilman, commentator for the New York Herald-Tribune, Mr. Bachaus "is a virtuoso—there are no more brilliant ones; yet in his case the musician, the poet, the interpreter has conquered the virtuoso. He has given a new honor, a new dignity to that somewhat dubious word."

Leipzig is the birthplace of this eminent musician. He studied with Alois Reckendorf, and later with Eugen d'Albert in Frankfort. He began appearing as a concert pianist in 1900, yet so commanding a figure was he that he was urged to take a post for a time as teacher at the Manchester Royal College of Music. That was in 1905. In the same year Mr. Bachaus won the Rubinstein prize of five thousand francs, a significant accomplishment.

The simplicity of this artist's manner, his scintillating art which, for all that, held abundant depth gained for him the high regard of music connoisseurs the world over. He had attained a lofty eminence when he came first to the United States, in 1912. At that time his authoritativeness and amazing technique were highlights in his vast resources; they were singled out for extensive consideration by those who recognized his indicated future.

All the symphony orchestras sought him as a soloist, and his versatility in recital programs made him a figure of equal importance in that branch of the pianistic art. During the past few seasons Mr. Bachaus has touched new peaks of popularity. He is now one of the admitted great pianists.

Speaking of Mr. Bachaus's interpretation of the Brahms B flat concerto for piano and orchestra, played last March with the New York Philharmonic Orchestra, Olin Downes, of the New York Times, wrote: "He played the noble and familiar composition with the fidelity of the fine musician that he is. . . . It is one of the tributes to Mr. Bachaus's playing that the difficulties he faced were not thought of by the listener and that nothing came between the audience and music," an opinion shared in by W. J. Henderson, of the New York Sun. Concert Management Arthur Judson, New York and Philadelphia, arranges Mr. Bachaus's American bookings. He uses the Baldwin piano, and makes Duo-Art records.



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ANTONIO BAGAROZY



OPERA IMPRESARIOS the world over are acquainted with the name of Antonio Bagarozy, for it is through him that many of their contracts for the services of artists are negotiated. Keeping in touch with the rising generation of singers, and bringing them in touch with those opera and concert managements who contract for their services negotiating such contracts for artists of established rank constitutes a large part of Mr. Bagarozy's activities.

Born in a small town near Naples, he inherited the Italian's love of song—but voice was not included in his endowments. Upon the death of his parents he apprenticed himself to a tailor; and when, at the age of sixteen he came to the United States, it was this trade he followed—until the accumulation of sufficient capital

enabled him to engage in a work that satisfied suppressed instincts.

His first venture was that of opera impresario. Back in 1904 he rented the old Grand Street Theatre down in New York's Bowery, and set up bill posters announcing a performance of *La Forza del Destino*. Time to time Mr. Bagarozy offered similar entertainment for downtown opera lovers, between times engaging in the business of supplying opera singers with costumes.

With his widening acquaintance with opera folk here and abroad came the opportunity to serve them in capacities other than that of impresario, and in 1910 he opened offices for the purpose of acting as agent for both artist and impresarios. Many singers well known to the American public were given their first opportunities through Mr. Bagarozy's assistance, and others have secured their first managerial or opera contracts in this country through him.

Among those artists for whom he is at present acting as agent or manager are Mmes. Stella de Mette and Bianca Saroya, and Vicente Ballester.

Miss de Mette was born in St. Louis. After obtaining her routine in foreign opera houses she became a member of the Metropolitan Opera Company. For several seasons, and again this, she has been singing with the San Carlo Opera Company. She has also sung mezzo-soprano rôles in those opera performances given at the Cincinnati Zoo and in St. Louis.

Germantown, Pa., was Miss Saroya's birthplace. After completing her vocal studies in this country she sang with opera companies in South and Central America. She was engaged to sing two of the leading soprano rôles in the operas given, last summer, by the City of New York. She is again singing on tour with the San Carlo Opera Company, and her second season with the Philadelphia Civic Opera Company.

Mr. Ballester is a native of Valencia, Spain. He made his début in Masked Ball in Milan's *Dal Verme*, and sang in Central America before becoming a member of the Metropolitan, Chicago, Ravinia, San Francisco and San Carlo opera companies. His recital engagements are booked by the Wolfsohn Musical Bureau. Aeolian Hall, New York, is Mr. Bagarozy's address.

L. E. BEHYMER

THIRTY-EIGHT YEARS AGO L. E. BEHYMER, who had been identified chiefly with the theatre, decided to establish a management that would cater to the music needs of southern California. From that time—in 1887—Mr. Behymer has been continuously active; and he believes that no other individual or firm similarly engaged can match that record, save one national managment in New York.

The drama field was first used to establish a music clientele, and the work was difficult and slow. But by degrees there grew in the vast territory of the southwest which Mr. Behymer sought to serve an appreciation of good music; and today the activities of this management extend hundreds of miles from Los Angeles, its home office. Building by degrees, and establishing confidence by the presentation of such illustrious artists as Adelina Patti, Sir Henry Irving, and Booth and Barrett, Mr. Behymer was enabled to venture further in the pretentiousness of his undertakings. It was when he dared to arrange for a Los Angeles season by the New York Metropolitan Opera Company that his position was made secure. Thereafter there followed other endeavors involving business hazards, and which required for their successful consummation vision and energetic work.

Mr. Behymer states that the territory he now serves is larger than the eastern states combined, although the population is less than that of New York City. He estimates that some forty thousand miles of travel yearly is required to attend to the affairs and provide the programs for the approximately two hundred cities to which he caters, and in which as many as four hundred concerts, operas and other cultural events have been given in a single season.

In his announcement of the 1925-26 Los Angeles attractions the following appears upon the printed matter: L. E. Behymer, Impresario; Rena MacDonald, Associate -presenting Musical, Dramatic and Literary Celebrities. Established Los Angeles, 1887. The Behymer Artist Courses and the Philharmonic Series in the Southwest.

The latter consists of two courses, the Tuesday evening and the Thursday evening. Mmes. Rethberg, Gerhardt, Case, Onegin, Stanley, and Isa Kremer, and MM. Z'mbalist, McCormack, Friedman, Crooks, Elman, and the Hinshaw Opera Company are announced for the Tuesday series. John McCormack will be heard also in the Thursday series, and Gigli, Kochanski, Lhevinne, Althouse and Middleton, the Barrere Little Symphony, Chaliapin, and Mmes. Dux, Dal Monte, and Van Gordon.

Contributing to the furtherance of the women's music clubs, Mr. Behymer continues to render every possible service to them, and the State and the National Federations. When W. A. Clark, Jr., founded the Los Angeles Philharmonic Orchestra, Mr. Behymer was its first manager, and so served for three years. And the Los Angeles Symphony Orchestra project was formed in the Behymer offices.



BALDWIN PIANO COMPANY



NE MUST GO BACK very far to trace the beginnings of the Baldwin pianoforte. Those were times—in 1867—when methods of construction had not reached the advanced period of today; when acoustics as applied to that type of music instrument were still matters for discussion among acknowledged scientists. Vastly superior though the pianoforte was to the one known a quarter of a century before, improvements to come were apparent to experts.

Modest indeed was the first factory wherein Baldwin pianofortes were produced. Situated at the entrance of Eden Park in Cincinnati, the men whose dream it was to build for the future toiled there . . . and from that place came forth instruments carrying a name which was destined to become known the world over, in all countries wherein music was recognized as a fine art. With each passing decade Baldwin endeavors revealed a growth, a growth twofold in character. For as the quality of these instruments was enhanced so was the demand for them increased.

Generally, be it known, makers of music instruments are first of all manufacturers, and after that distributors or merchandisers of their product. The members of the House of Baldwin had had long experience in the selling of pianofortes (as dealers and jobbers) before they decided to enter upon the actual producing of such instruments. Under their eyes, and with their ears alert to catch the sounds, had there passed the various makes of pianofortes. They had gathered—these members of the House of Baldwin—the opinions, as to tonal and other qualities, of celebrated musicians, of pianistic virtuosi, even of amateurs; and these opinions, set down and compared with their own expert knowledge born of lengthy observations and investigation, led to certain definite conclusions with respect to pianoforte manufacture.

Baldwin pianofortes of today are the result. They represent development due to scientific research in the fields of physics and acoustics and mechanics; of the use of woods and metals and wires and felt . . . and their coördination into a sympathetic whole. There was no instantaneous accomplishment of what was sought artistically. Such matters come slowly, through painstaking and detailed effort on the part of those skilled in their tasks. So did Baldwin pianofortes grow in sonority of tone, in evenness of scale, in responsiveness to the demands of the player, and in durability.

The purpose back of their makers was to progress; and it exists today, just as it will exist tomorrow . . . for perfection is ever just one step ahead. But in so far as constructive effort permits Baldwin will carry forward. Recognition and rewards are a stimulus to that; to strive constantly to surpass what has gone before. It was so in 1900, when in competition with other artistic pianofortes, there was bestowed upon Baldwin the Grand Prix at the Exposition Universelle Internationale, at Paris, by the twenty jurors constituting the board of award. An additional honor was likewise bestowed upon Baldwin by the French Government—the Cross of the Legion of Honor.

Four years later, at the World's Fair in St. Louis, U. S. A., the International Jury awarded to Baldwin the Grand Prize. And again—in 1914—at the Exposition held in London Baldwin received a similar award over its competitors. In 1923, in Rome, Baldwin was awarded the Papal Medal, and the Baldwin Piano Company received the appointment of "Purveyors to the Holy See."

BALDWIN PIANO COMPANY

Added to these honors came others: recognition by great musicians—interpretative and creative artists—who felt that in Baldwin concert grands they were enabled to find what they artistically sought. Vladimir de Pachmann and Wilhelm Bachaus, among the foremost of living pianists; Alfred Casella, the eminent Italian pianist and composer; Mme. Maria Carreras, Leff Pouishnoff, and Edouard Risler . . . the latter the distinguished French pianist and Beethoven specialist; Claudio Arrau, the Spanish pianist; Nadia Boulanger, eminent French pianist and organist whose tour of the United States last season was an event; Walter Giesecking, declared by Eugen d'Albert to be "the first pianistic genius of the Twentieth Century."

And Bela Bartok, probably the foremost living Hungarian composer; Edgar Varese, the French composer and head of the International Composers' Guild of New York; Frank La Forge, preëminent as coach and accompanist; Arthur Friedheim, Magdeleine Brard, Tina Filippioni, Dorsey Whittington, Faye Ferguson, Frederick Tillotson, Richard Singer, Heinrich Gebhard, Alfredo Oswald, Austin Conradi, Dwight Anderson, and Corneille Overstreet . . . concert pianists, these last, some of them internationally celebrated.

Singers, too—and no less noteworthy a violiniste than Erika Morini—have designated Baldwin as their choice. Feodor Chaliapin and Mme. Marcella Sembrich use Baldwins; so do Lucrezia Bori, the Metropolitan Opera Company soprano prima donna; Lucien Muratore, the great French tenor; Edward Johnson, leading tenor at the Metropolitan; Rosa Raisa, the dramatic soprano star of the Chicago Civic Opera Company; Giacomo Rimini, a leading baritone of that organization; Florence Easton, who sings leading soprano roles at the New York Metropolitan; Renato Zanelli, the Chilean singing artist; Cecil Fanning, American concert baritone, and the "Incomparable" Anna Pavlova.

Thus is Baldwin accepted and used; and in the home, too, by music lovers. There will be found Baldwins to fit the visual as well as aural needs . . . with cases of every requisite period and design, and in woods to conform to whatever decorative scheme may be desired.



ARTUR BODANZKY



FROM THE FIRST it was apparent that the conducting gift had been bestowed upon Artur Bodanzky. His career, which is now in its mellow period, has carried him on successively from one post to another of increased importance. There seemed never to be any serious obstacle to obstruct the progress of this musician.

It was even designed, so it would appear, that he should not proceed with his composing—for he had that flair, and when younger he wrote several sonatas, a high mass, songs, works for violin, and even started an opera. His student days were spent in Vienna where he attended the Academie Gymnasium and the Vienna Conservatory. As early as 1897, when Bodanzky was only twenty, found him with a baton in his hand, but it was in

October of 1900 that the aspiring musician conducted his first serious performance, at the Vienna Karl Theatre. For two seasons Bodanzky held the post there of assistant conductor; then he went to Russia for a brief stay.

Mahler, who had always shown his admiration and affection for the slender, alert young Viennese, invited him in 1903 to become his assistant at the Vienna Hofoper. Here indeed was opportunity, but at the very outset it received an abrupt check. He had served for only a brief time when he was urged by Frau Johann Strauss to go to Paris to prepare the first performance there of *Die Fledermaus*. Mahler recommended his young friend to go, and generously released him. Bodanzky's success on that Parisian visit came as the first notable high light in his career.

He was then well launched. Soon after his return to his home he was invited to go to the Lortzing Theatre at Berlin; and in 1907 he conducted at the Prague Royal Opera and also directed, for the first time, concerts by the Prague Philharmonic Orchestra, and had an initial taste of leading a Wagner opera. The post of general director of the opera at Mannheim was offered Bodanzky, and accepted, in 1909 and there he built one success upon another. In 1914 he was asked by Cleofonte Campanini to join the Chicago Opera Association, and a contract was signed. But the war intervened, and the suspension for one year of the Chicago company's operations left Bodanzky free.

The maestro then signed with Giulio Gatti-Casazza to go to the Metropolitan. His achievements there are too numerous to detail in the space here-with available. Sufficient to state that his authoritativeness has made him a conspicuous figure, and that he is recognized—as first conductor of all the German répertoire—as one of the foremost figures in his profession. As conductor of the Society of the Friends of Music in New York he has established an unique series of music endeavors and his influence is recognized as one of those potent in advancing the art.

LUCREZIA BORI

WHEREVER OPERA is mentioned and sopranos become a topic of conversation the name of Miss Lucrezia Bori is sure to arise. It is no more than might be expected, since her place for years has been a preëminent one in the realm of operatic art.

She began to sing in public at the age of six, being no older than that when she appeared in a concert given for the benefit of the orphaned babies of Vallencia soldiers and sailors who had perished in the Spanish-American war.

The little Señorita Bori was sent, when only eleven, to the Vallencia Conservatory of Music. Her preparation was methodically thorough for, in addition to singing lessons under Pietro Varvaro, she studied piano, harmony, and music history. Three years later, a victim of typhoid, these studies ceased but at sixteen Miss Bori resumed her activities, principally in the art of singing, under Melchoir Vidal.

Noteworthy progress was the reward for those efforts; indeed, they must have been unusual since, six months later, found Miss Bori ready for her opera début. That event took place at the Adriano Merchaelo Theatre, in Rome, with the newcomer appearing as Micaela in Carmen.

No record appears of any serious obstacles to retard the steady onward march of the Spanish newcomer. She was conceded to possess a rare talent for the stage, with vocal, music, and histrionic talents crowned by a personality unique. From Rome Miss Bori passed on to the foremost opera houses of Italy: the Comunale of Bologna, the Comunale of Piacenza, the San Carlo of Naples, and the Pergola of Florence.

Milan's La Scala was at length reached, and thence Miss Bori went to the Colon at Buenos Aires. It was there that the artiste achieved the feat of learning Marguerite in Boito's Mefistofele within forty hours' time . . . at the insistence of Conductor Arturo Toscanini.

The New York Metropolitan came next. Her reception there as Manon in Puccini's *Manon Lescaut*, with Caruso singing Des Grieux, was accounted complete. Ever since, save for an enforced idleness due to an operation on her throat, Miss Bori has been a distinguished member of the Metropolitan's casts, in which she will appear during the entire 1925-26 season. Her rôles have been numerous, some of the outstanding ones being Micaela, Nedda, Mimi, Violette, Cio-Cio-San, Juliet, Manon, *Manon Lescaut*, and Melisande, and Iris. Ravinia responded to Miss Bori in 1924, and her recognition has been even more pronounced during the season so recently closed. But, strange to say, she has never sung during her career in her own country—though a tempting offer was made after her success in Paris when the Metropolitan made its memorable visit to Paris, in 1913. Miss Bori's concert appearances are arranged by the Wolfsohn Musical Bureau, Fisk Building, New York. She makes records for the Victor and uses the Baldwin piano.



SOPHIE BRASLAU



used with virtuosic surety." However it was more than these "phenomenal gifts" that impressed Berlin. Dr. Weissmann declared that she is a singer whose "intelligence in interpretations is equalled only by her emotions." It was the "instinctive musician" (*Allgemeine Zeitung*)—the "depth of her emotional expressiveness and genuineness of her ardor" and "singing with the head" as well as "from the heart" (*Deutsche Zeitung*)—that aroused two Berlin audiences to applause that "reached almost frantic proportions."

Miss Braslau's European tour last summer was interrupted after her second Berlin recital by the sudden illness of her father.

It is to her parents that this artiste credits the achievements of her career. Dr. Abel Braslau was a well known figure in New York musical circles. Though not a technically trained musician he was instinctively one, a man widely known to professional folk amongst whom his opinions were highly respected. With his deep love for the best in music and his keen sense of musical values Dr. Braslau was an invaluable mentor to his daughter. The sympathetic encouragement of her mother has been an inspiration.

Dr. and Mrs. Braslau were born in Russia, the Doctor coming to New York as a young man to practise medicine. Here Miss Sophie was born and educated. Grateful that their daughter gave evidences of a music talent they commenced her music education at the age of five. Her progress as a piano student during the next ten years was such that she was sent to the Institute of Musical Art from which she graduated into the private class of Alexander Lambert.

Miss Braslau was well on her way toward becoming a concert pianist when Signor A. Buzzi-Peccia, the voice teacher, chanced to hear her humming at her piano one morning when he was a caller at the Braslau home. He interrupted the practise and asked to hear that voice whose natural beauty had caught his ear.

"And here you have a contralto of operatic calibre, Doctor, without knowing it!"

SOPHIE BRASLAU

Thereupon commenced an argument in which Professor Lambert later added his dissenting voice. The singing teacher in time won his point, and the promising young pianiste began practising voice exercises. (In the course of her career Miss Braslau has also studied with Mme. Marcella Sembrich, Gabriele Sibella, Dr. Mario Marafioti, and others.)

By the time she was prepared to sing in public a contract at the Metropolitan was awaiting her. Miss Braslau made her début not on a recital stage but on the stage of the famous Broadway opera house on Friday evening, November 28, 1914—as the Tszarevitsch in Boris Godounov. True, she had sung a minor role in Parsifal some days before in order to get her bearings, but the Braslau career really dates from that performance of Boris.

Those distinctive qualities of voice and musicianship, and her intuitive dramatic instinct, which have since so deeply impressed concert audiences throughout this country and abroad, soon won for her a place amongst that notable company of opera singers. These, together with her versatility for the characterization of many rôles and her linguistic abilities (she sings in Russian, French, German, Italian, and Spanish as well as in English) kept her a busy member of the Metropolitan forces with little time left for concert singing. . . . An outstanding feature of her career at the Metropolitan was her creation of the title rôle of Cadman's Shanewis when it was given its world's premiere at that opera house March 23, 1918.

When, five years ago, Miss Braslau decided to explore the concert field the demand for her recital appearances became such that she forsook opera—save those invitations to sing at Chicago's Ravinia Opera during the summer of 1918. During her five concert tours, which have twice taken her to the Pacific coast, this artiste has been heard in a large number of those cities of the United States and Canada where good music is patronized. She has appeared as soloist with most of our important symphony orchestras, and has sung at many of the leading music festivals. But quite outnumbering those who have enjoyed hearing her in opera and concert are the many admirers who know her voice from Victor records.

In Miss Braslau's scrapbook one finds many significant tributes. She has oft been compared with the other great singers and instrumentalists of our day, but Colonel La Rue Boals of The Youngstown (Ohio) Vindicator protests, "Braslau is not a second anybody. She is Braslau—the first Braslau."

"A gorgeous contralto that melted our hearts", declared the late James Huneker after hearing her sing three Rachmaninoff songs with the composer at the piano the evening of an all-Rachmaninoff program.

Ernest Newman, upon hearing Miss Braslau sing in London in 1920, thought her voice "wonderfully rich and powerful in its louder moments and at once beautiful and penetrating in its mezza-voce. . . . She has also a sense of intellectual humor that one does not often meet in women."

Mr. Henderson's opinion that this voice "is one of the few truly great vocal instruments of our time" has been echoed by many writers, including Paul Zschorlich of the Deutsche Zeitung, the opening sentences of whose review of her Berlin début last May 25 reveal the enthusiasm with which he wrote: "Charmed? No. Swept off my feet was I by Sophie Braslau."

The extended concert tour booked for Miss Braslau by Concert Management Arthur Judson will keep her in the United States the entire season of 1925-26. In recital she uses the Knabe Piano.

RUTH BRETON



© G. MAILLARD KESSLER

Chicago "by storm" Herman Devries declared in the Chicago American . . . and thus did the season of 1924-25 bring to the fore another American artiste equipped to engage the discerning ear.

Miss Breton was born in Louisville, Ky. Her father was a professional violinist and her mother played the 'cello. In such an atmosphere it was only natural that music lessons would commence early—she became a pupil of her father at the age of five. Later came piano lessons, three years of them, but that only strengthened her affection for her first love. By her eleventh birthday Miss Breton was prepared to play Saint-Saens' Introduction and Rondo Capriccioso with Natiello's Band in a Louisville concert. Even the success of that event did not interrupt school work. The young music student completed a high school education, and then attended the Louisville Collegiate School.

During these last three years special attention was given to violin study under Charles Letzler. Progress was of a nature to bring with it the ambition for a concert career, and Miss Breton came to New York to become a pupil of Franz Kneisel at the Institute of Musical Art. After a year at that school, she spent four years with Leopold Auer—and then her début.

Several weeks after her Aeolian Hall recital came the first fulfillment of Mr. Sanborn's prophesy. Her playing of the Glazounoff Concerto with the New York Philharmonic Orchestra "exhibited again the characteristics which impressed her hearers in October—the musical quality of her phrasing, her large opulent tone, her technical facility, her poised and modest bearing, and the sincerity of her artistic attitude," confirmed Lawrence Gilman in the Herald-Tribune.

Miss Breton plays the noted "Goding" Amati violin, once in the Hawley collection. Her répertoire includes the standard concertos and concert classics and a list of novelties by recent writers. . . . Concert Management Arthur Judson, Philadelphia and New York, manages this artiste's affairs.

DEFTLY DID PITTS SANBORN convey the impression which Ruth Breton made upon metropolitan reviewers at her Aeolian Hall début: "the occasion was doubtless the prelude to many appearances in New York." "Significant," was this event, recorded Grena Bennett in the American, "for rarely does a 'first time' in musical affairs make so definitely favorable an impression in an artistic way." "Few young musicians who give first recitals in this city," wrote Olin Downes in the New York Times, "possess this violiniste's imagination, feeling and inherent individuality."

Soon after that afternoon of October 23, 1924, the Boston Transcript's writer announced "a new violinist of genuine importance has made an appearance."

That this gifted young woman took Chi-

HORACE BRITT

MUSIC EXPERTS can easily count on their fingers the 'cellists who have made lasting impressions on them during recent years. In such a count they unquestionably would include the name of Horace Britt . . . for he is among the elect in this field of music art.

A native of Antwerp, Belgium, Mr. Britt went to Paris to study, in the National Conservatoire, the instrument for which even as a child he had shown such proficiency. Jules Delsart became his teacher, and in theory Mr. Britt had the instruction of Albert Lavingac. He was only fourteen when he captured the first prize in 'cello playing, and was little older when he began what was to prove a distinguished concert career. His first engagements were as soloist with the Lamoreux and the Colonne orchestras, in Paris; thereafter he rose steadily to recognition and eminence.

Coming to the United States a matured artist Mr. Britt found an immediate demand for his services; and he has continued ever since to advance in public and critical esteem. In his appearances in recital, and as soloist with the Chicago, the Minneapolis, the Philadelphia, the San Francisco, and the State Symphony orchestras this musician has moved critical reviewers to write of him in high terms. "The beauty of his tone" and "the grace of his style" was responsible for the commentator of the New York Herald to prophesy: "No better 'cello playing is likely to be heard here in many a moon." The Boston Herald's music writer finds Mr. Britt "a musicianly and sympathetic player who understands his music thoroughly." Other reviewers are agreed with San Francisco critics that "his technique is impeccable" and that he is "emotionally deep."

With a substantial music background and possessed also of a conducting talent, Mr. Britt found opportunities in this latter direction in conducting the Sunday concerts of the Boston Opera Company. He also achieved a noteworthy position as an ensemble player. Formerly a member of the Chamber Music Society of San Francisco, the next four seasons he was a member of the Letz Quartet. He has also appeared as a member of the ensembles of the Beethoven Association of New York, and at Mrs. Elizabeth Shurtleff Coolidge's Berkshire Chamber Music festivals in Pittsfield, Mass. Last season, when Mr. Mischa Elman organized his String Quartet, Mr. Britt was the 'cellist chosen. The current season will find this artist again with that Quartet, a member as well of the Letz organization, and appearing as 'cello soloist. Daniel Mayer, Inc., manages Mr. Britt's concert affairs.



THE BRUNSWICK PANATROPE

SCIENTIFIC RESEARCH has at last succeeded in perfecting a new music reproducing instrument which experts declare will be the means of revolutionizing this form of the art. It is called the Panatrophe (a name which indicates that it reproduces all octaves) and is a combination of radio and the phonograph developed to the highest possible degree. This invention, which was made practicable and publicly known only a few months before the publication of this volume, was brought about by the Brunswick-Balke-Collender Company, the Radio Corporation of America, the General Electric Company, and the Westinghouse Electric Company.

The Panatrophe is to be manufactured and distributed by the Brunswick-Balke-Collender Company. It is maintained that the Panatrophe is manifestly superior to the phonograph with which people have long been familiar, and that it is superior as well to the radio. While it is played with a needle—ordinary phonograph discs may be used—the Panatrophe has neither diaphragm nor horn. It is electrical in its nature, and in the reproducing of sound waves of every character is of infinite delicacy.

The needle which runs in the grooves of the disc (or the film, the nature of which presently will be explained) transforms the vibrations into an electrical current. This current is then stepped up by vacuum cells, as in radio, to the volume required and reproduced by a vibrating disc which takes the place of a horn.

Although the Panatrophe may now be used to play phonograph disc records of current kind, in a comparatively brief time there will be available records made of film. These film records (similar in nature to the Pallatrome, invented by Charles A. Hoxie of the General Electric Company) allow for the cutting of grooves in the number of 500 to the inch; the ordinary phonograph disc record is cut 80 grooves to the inch.

The new film disc will therefore permit the recording, and playing by the Panatrophe, of compositions lasting as long as forty minutes each. Thereby will it be possible to reproduce for the listener an entire symphony, or any other music composition of extreme length.

Since these forty minute film discs are at present a laboratory product they will not be manufactured for widespread distribution for some months to come; the exact time has not yet been decided upon. But there are to be issued in October, 1925, new records made by the new electrical process; they will be Brunswick records, and for the moment the selections will be of the "Standard" classification—limited to the recordings of the distinguished music organizations (symphony orchestras, chamber music ensembles, and great instrumentalist and vocal solo artists who are under contract to make records exclusively for Brunswick).

The new method of these electrical recordings provides for a faithfulness in the reproduction of the music sounds—voice or any other instrument—to a degree hitherto unattained. Experts explain that by this method it is possible to reproduce 90 per cent. of the frequencies or sound waves originally given forth by the human voice, or a pianoforte, violin or 'cello, and by any instruments in combination. Thus are reproduced the fundamentals and overtones as they never have been before. The characteristics of the sound which is transformed electrically upon a disc are accordingly preserved intact. It is

THE BRUNSWICK PANATROPE

veritably, when such records are played upon the Panatrophe, like hearing the artist play or sing, or whatever organization of singers or instrumentalists are co-operating musically.

So superior is the Panatrophe to the phonograph that it is predicted the latter will eventually be an instrument of the past. It has served its purpose; but always, it is contended, has there been in the reproducing of music by the phonograph an admixture of undesirable sounds foreign to the music itself which interfered with the fidelity sought in the reproduction of either voice or other instrument. With the Panatrophe there will be no surface scratching; none of the faint whirr of strange sounds which detracted from the purity of the music sounds which went into the making of a record.

And in the matter of volume—which is a considerable factor with certain records—the Panatrophe offers none of the limitations present in the phonograph. The Panatrophe is in point of strict fact, not a phonograph . . . even though it seems to bear a resemblance to that instrument. The perfection of acoustics and sound transmission now make possible music as it is actually performed.

At a demonstration held last summer in the New York offices of the Brunswick-Balke-Collender Company phonograph records made in the old way were played on the Panatrophe. The marked improvement in the quality of the tone, not to mention that of sonority, was due to the Panatrophe. This was due in part to there being neither diaphragm nor horn used, as has always obtained with the phonograph as it commonly is known.

Thus has a new music reproducing instrument come into being. It is the Brunswick Panatrophe and the Brunswick Panatrophe with Radiola; made and distributed by the Brunswick-Balke-Collender Company, New York, Cincinnati, and Chicago.



BUSH CONSERVATORY



Edgar A. Nelson

Bradley accepted the invitation of Mr. Bush to become the head of Bush Conservatory. A native of the South, Mr. Bradley had the advantages of a most extensive music education, in this country and in Europe; and he had been specially recommended as one devoted to the furthering of efficient conservatory methods.

And yet one other man has occupied a highly important rôle in carrying Bush Conservatory to its present plane of eminence—Edgar A. Nelson, Vice-President and Associate Director, who is to succeed to the post so long held by Mr. Bradley when the latter goes to New York, in 1926, to take the position of Educational Director of the Juilliard Musical Foundation.

Mr. Nelson is himself a product of Bush Conservatory. Since his graduation in 1908 he has achieved distinction as a pianist, organist, and conductor and is today a force for the advancement of what is best in the musical art. Conductor of the Swedish Choral Club of Chicago, and the Sunday Evening Chorus, he served during 1924-25 as Acting Conductor of the Chicago Apollo Club during the absence of its regular conductor, Harrison Wild.

Situated at the corner of Dearborn avenue and Chestnut street, Chicago, Bush Conservatory occupies the six story building thereon, and adjoining structures which are connected one with the other. Studios and class rooms, and a recital hall, are contained within this group; and there is also, some three blocks distant, Lyceum Hall, which provides for further needs.

The use of the semester-hour credit system (which makes it possible for the easy transfer of pupils' credits from other schools) is another progressive feature of this institution, and the completeness of its faculty is further characterized by their eminence as educators who have developed highly successful musicians. For the orchestra instrumentalist there are the advantages of the Student Symphony Orchestra; and here, as in other branches of the music art, every provision has been made for the best interests of every pupil enrolled. Edward H. Schwenker is secretary and manager of Bush Conservatory.

FEODOR CHALIAPIN

NEITHER fortune nor fame were inherited by Feodor Ivanovitch Chaliapin nor were these thrust upon him. It was in the school of hardship that this Russian basso nurtured those gifts of nature which have enabled him to achieve his unique place in the music world.

Born in the old Tartar town of Kazan (February 1, 1873) of undistinguished parentage, he received but scant schooling before he was earning his bread as an apprentice to a shoemaker.

It was as a choir boy that Chaliapin received his first musical training—and the few extra rubles a month so welcome to the family exchequer. Between Sundays and holy days he worked as a railway porter, and later as a stevedore on Volga boats. What his education lacked in conventionality was made up for on its versatile side. The Russian singer's ability to penetrate into the depths of human emotions may be traced to these diverse experiences of his youth.

With his voice changed to a deep basso at the age of seventeen, and dissatisfied with the narrow life of a small town, he joined a small itinerant Russian opera company, dancing as well as singing in the chorus. He did not study singing seriously until three years later, and soon after made his debut as a principal in Glinka's *A Life for the Tsar* at Tiflis (1892).

Within two years he was singing basso rôles in Petrograd, at the Summer Theatre of the Aquarium and the Panaevsky Theatre. Then came a contract to sing at the Marinsky Theatre, followed by an invitation to join the Mamontoff Opera Company in Moscow. It was here that Chaliapin first displayed those distinguishing qualities which soon made him the idol of the Moscovites, and, later, an international favorite. His extraordinary interpretation of Boris Godounov attracted listeners from near and far, and in 1899 the Moscow Imperial Opera offered him a contract at 60,000 rubles a year.

Gatti-Casazza, then impresario at La Scala, brought him to Milan in 1902 to do Mefistofele. His notable success there was followed by opera engagements in Paris, Monte Carlo, Buenos Aires, New York (1908), and London (1913).

The war and revolution detained Chaliapin in Russia until October, 1921, when the Soviet Government finally consented to a foreign tour to raise funds for famine-stricken Russia. Shortly after his memorable reappearance at Royal Albert Hall, London, Sol Hurok, New York manager, in coöperation with the Metropolitan Musical Bureau, engaged him to come to America. His return to the Metropolitan was on December 9, 1921, as Boris. Each season since he has been one of the box-office attractions at that opera house, also at the Chicago Opera and in concert.

Universal Artists, Inc., manage Chaliapin's concert tours. This singer makes Victor records and uses the Baldwin Piano.



MME. CHARLES CAHIER



PROVERBIALY it may be less difficult for a prophet to gain recognition in a foreign land, but should that land be as thickly populated with honored oracles as Europe has been with gifted interpretative artists it becomes an achievement when an American artist attains the prestige Mme. Charles Cahier enjoys across the Atlantic. In fact, the career of this American contralto is unique in that since making her debut in Nice, France, she has sung twenty-one consecutive seasons abroad. Excepting the limited number of guest performances which she sang at the Metropolitan Opera during the seasons of 1911-12, Mme. Cahier's professional activities in this country have been confined to the last three winters. Each spring and fall, however, has found her singing in Europe.

Mme. Cahier, formerly Sara Jane Layton-Walker, a daughter of General I. N. Walker, a Commander-in-Chief of the G. A. R., was born in Nashville, Tenn. After preliminary study in this country she went abroad to study with Jean de Reszke. In 1904 she made her debut at the Nice Opera in Gluck's *Orfeo e Euridice*.

Two years later, when engaging her to sing prima donna contralto and dramatic mezzo-soprano roles at the Vienna Imperial Opera, Gustav Mahler wrote, "Through the engagement of Mme. Cahier, I have obtained the artist I have been looking for for five years." Following five consecutive seasons at the Vienna Opera she has appeared as guest artist at most of the important opera houses abroad, including the Mozart and Wagner Festivals at the Prince Regent Theatre in Munich.

Altogether Mme. Cahier has appeared in thirty-two rôles, Italian, French and German, several of which she has sung in the three languages. Her repertoire also includes the contralto and mezzo-soprano parts of most of the principal oratorios. Mahler's *Das Lied von der Erde* she has sung seventy-three times. In the concert field likewise has this singer distinguished herself, her concert repertoire including the classics, modern and folk-songs in eleven languages.

Significant of her prestige abroad are the seventeen decorations and titles bestowed upon Mme. Cahier by the presidents of France, Finland and Germany, as well as by European Royalty. She has been spoken of as the most decorated of women singers.

The following statistics of her three seasons in the United States are just as significant. In addition to her many recitals Mme. Cahier has sung eight times under the baton of Artur Bodanzky at the Society of the Friends of Music in New York, four times with the New York Philharmonic Society, three times with the Cincinnati Symphony Orchestra, twice each with the Cleveland and Detroit Symphony Orchestras, once each with the Philadelphia

MME. CHARLES CAHIER

and Boston Symphony Orchestras and five times with the San Francisco Symphony Orchestra. During these three seasons Mme. Cahier has appeared in New York City twenty-one times. During the same three seasons her European engagements included eleven appearances with the Berlin Philharmonic Orchestra, seven with the Concertgebouw Orchestra in Amsterdam and Haag, six with the Copenhagen Symphony Orchestra, two with Schneevoigt's Orchestra in Scheveningen, one with the Hamburg Symphony Orchestra, as well as operatic appearances and recitals throughout Europe.

In the fall of 1924 Mme. Cahier was invited to become a member of the artist faculty of the Curtis Institute of Music in Philadelphia, and she has been reengaged to conduct a special master class there commencing November 1, 1925. This will in no way interfere with Mme. Cahier's professional appearances. Over thirty engagements have already been booked for her for the season of 1925-26, included in which is a series of four subscription recitals in New York and a reengagement to appear with the Society of the Friends of Music.

Seriousness of purpose, musicianship, and authority in interpretation, as well as the preservation of ideals in the selection of her programs, are qualities upon which this artiste has built her reputation both here and abroad.

"Her singing was a noble flight of lyric interpretation and said much for the woman as well as the artist", wrote W. J. Henderson in the New York Sun, and in the New York Times, Richard Aldrich has expressed the opinion, "A rich and powerful contralto voice, intelligence to capture the fervent eloquence of the songs, a diction of unusual clarity, phrasing that graphically exposed the musical outline, were in her artistic equipment." Before a meeting of teachers of singing in New York a noted voice specialist recently said that in his long career Mme. Sembrich and Mme. Cahier were the two singers who had most touched him.

Of equal interest are the expressions of conductors under whom Mme. Cahier has sung. According to Walter Damrosch she "is one of the finest artistes this country has produced. She united a lovely voice with subtle and perfect comprehension of the music."

"I take great pleasure in stating that I consider Mme. Cahier one of the greatest singers of our day. Her voice, her deep understanding, her thorough musicianship, are equally beautiful and impressive. It has always been a great pleasure and inspiration for me to work with her," is a tribute from Artur Bodanzky.

During her career Mme. Cahier has sung under most of the distinguished conductors of this generation: Artur Bodanzky, Edouard Colonne, Walter Damrosch, Oscar Fried, Ossip Gabrilowitsch, Karl Goehler, Eduard Grieg, Johan Halvorsen, Seigmund von Hausegger, Henneberg, Alfred Hertz, Carl Hoeberg, Armas Jarnefelt, Otto Klemperer, Gustav Mahler, William Mengelberg, Felix Mottl, Pierre Monteux, Karl Muck, Arthur Nikisch, Pollak, Josef Schalk, Max von Schillings, Georg Schneevoigt, Ernst von Schuch, Schuricht, Nikolai Sokoloff, Leopold Stokowski, Richard Strauss, Frank van der Stucken, Bruno Walter, and Felix Weingartner.

Mme. Cahier's affairs are in the hands of Management Mme. Charles Cahier, 205 West 57th Street, New York, this also being her personal address. Her summer address is c/o Steinway and Sons, Budapest Strasse Nr. 6, Berlin, Germany. In recital Mme. Cahier uses the Steinway Piano.

MARIO CHAMLEE



IN THE front rank of American tenors who have gained outstanding recognition in both opera and concert is Mario Chamlee. He was born in California, where his music studies began and continued, to the moment of his first professional endeavors. Interrupted by the world war, in which Chamlee served overseas, they were renewed in 1918, and ever since this singer has gone forward uninterruptedly towards the goal he covets.

His début was with the National Opera Company, in California; and it was apparent then that a tenor had been heard who would reach high places. The autumn of 1918 found Chamlee a member of the Scotti Grand Opera Company, and again in the year following. It was

largely due to the experience he gained with this organization that his resources broadened to a point which made him eligible as a Metropolitan Opera first tenor. His engagements by the Metropolitan management, and his début there in the autumn of 1920—with Miss Farrar and Antonio Scotti, in *Tosca*—are now matters of music history.

That first Metropolitan season brought Chamlee conspicuously into public notice. The warmth of his lyric tenor and his free singing style were applauded by audiences and commented on by the critics. There followed, as a consequence, invitations to appear in important concerts, and demands for his services as a recitalist became large. As Cavaradossi in *Tosca*, Rodolfo in *Boheme*, Des Grieux in Massenet's *Manon*, Turiddu in *Cavalleria Rusticana*, Alfredo in *Traviata*, Almaviva in *Il Barbiere di Siviglia*, Win San Lui in *L'Oracolo*, and in other leading parts Chamlee advanced in his art and in the favor of those who heard him. He triumphed, later, at Ravinia.

In the summer of 1923 Chamlee went to Europe. Had his time permitted he might have appeared in many of the leading continental opera houses, but he was compelled to limit his opera engagements to Prague and Vienna—where his triumphs in *Boheme*, *La Traviata*, *La Tosca*, *Rigoletto* and *Faust* were of an unusual order—likewise his recital endeavors in London.

The opinion of the Prague Tagblatt chronicler was not unlike that of newspaper reviewers in New York, Philadelphia, and other representative United States cities. The Tagblatt critic wrote in part of Chamlee's Rodolfo: "All the doors of Europe in concert and opera should be open to Chamlee after his début here as Rodolfo in *La Boheme*. He is a God-given artist, on a parallel with the greatest singers of all time. The audience was held spellbound in an evening of enthusiasm which brought Chamlee a sensational success."

During 1925-26 Chamlee will appear, for the first half of the season, at the Metropolitan. Following his concerts in this country he will go to Europe, for the months of March and April. The Wolfsohn Musical Bureau is in charge of the Chamlee concert bookings until January 1, 1926, when he will be under the management of the Metropolitan Musical Bureau. Chamlee records for Brunswick.

CINCINNATI CONSERVATORY OF MUSIC

MUSIC CULTURE in Cincinnati is of no mushroom growth—its shoots being carefully transplanted there by the Germans who began settling in that city the middle of the last century, and today the roots of this hardy perennial go deep.

Histories of Cincinnati's music growth are unanimous in giving Clara Baur a full measure of credit for the early nourishing of music interest there, and the Cincinnati Conservatory of Music, which she founded, for the important influence it has exercised upon its wholesome growth.

This Conservatory had its founding in a single room in a small building located on Seventh and Vine streets back in 1867. It was not long before more commodious quarters were required, and when the school (the first music school in Cincinnati) moved up one more block on Vine street accommodations for boarding students were added to the equipment.

Noted musicians were engaged for its faculty. Development was rapid, and success has marked its growth and progress. Next, the Conservatory was moved to 140 Broadway, and the Scottish Rite Cathedral was used for the concerts which have always been an important branch of the school's activities. For nearly twenty years a site at Fourth and Lawrence avenue housed the school.

December 18, 1912, Miss Clara Baur died, but not until after she saw the Conservatory prospering on its present site near the center of the city's population. The present campus comprises ten acres of wooded lawns with seven large, well-equipped buildings at Oak street, Highland and Burnet avenues.

In the spring of 1920 the Conservatory was incorporated under the laws of the State of Ohio—thereby securing the support and coöperation of a group of public-spirited citizens. Two years later it was legally empowered to grant degrees, and the school is now affiliated with the University of Cincinnati, school credits being mutually recognized.

Since her sister's death, Miss Bertha Baur has been in charge of the continuous progress. She is now president of the corporation.

The curriculum is inclusive: dancing, drawing, languages, and elocution are taught as well as the various branches of musical and operatic art. The faculty of more than seventy teachers, of which Mr. Frederic Shailer Evans is dean, includes Dr. and Mrs. Edgar Stillman-Kelley, Mme. Melville Liszniewska, Dr. Karol Liszniewska, Mme. Bertha Gardini Reiner, Ralph Lyford, Mme. Halina Feodorova, and other teachers of recognized rank.

The academic year opens the first Tuesday in September, and consists of two semesters of twenty weeks each. All departments of the school continue through the summer months. In appreciation of rare talent a number of scholarships in voice, piano, violin, 'cello, and wind instruments are available each year. Competitive examinations are held during first week in September.



Miss Bertha Baur

CHICAGO CIVIC OPERA COMPANY



THE FOURTH SEASON of the Chicago Civic Opera Company will open at the Chicago Auditorium, on Tuesday evening, November 3. The original Chicago Opera Company gave its first season in 1910, and continued—with only one interruption, in 1914, during the first year of the world war—until 1915. In that year the Chicago Opera Association succeeded the original organization, and carried on until 1922, when in turn it was succeeded by the Chicago Civic Opera Company, of which Samuel Insull is President, and H. M. Johnson Business Manager.

During the 1925-26 season there will be approximately forty different operas presented—which is five in excess of the number which has prevailed generally in previous seasons. In the répertoire will be five novelties, and a ballet pantomime . . . the latter *La Fête à Robinson*, by Gabriel Grovlez, to be interpreted by the Pavley-Oukrainsky Ballet, which is part of the Chicago Civic Opera organization.

In addition to the regular subscription performances, and the extras, the educational extension policy inaugurated two seasons ago will be continued. At least two matinée representations for high school pupils will be given during the holiday period, at very low prices. The Sunday afternoon performances also are expected to be a feature of the 1925-26 season.

Five novelties will be offered Chicago's opera patrons, including the first American performance of Alfano's *Resurrection*, based on Leo Tolstoi's novel of the same name; the first Chicago performance of *Der Rosenkavalier*; the world premiere of *A Light from St. Agnes*, a one-act opera by W. Franke Harling, libretto by Minnie Maddern Fiske; world premiere of *The Witch of Salem*, a two-act opera by Charles Wakefield Cadman, libretto by Nelle Richmond Eberhart; world premiere of *Namiko San*, a one-act opera by Aldo Franchetti, based upon a Japanese legend of antiquity, in which Mme. Tamaki Miura has been especially engaged to create the name part.

A Light from St. Agnes, *The Witch of Salem*, and *Namiko San* will be sung in English, and a presentation of *Hänsel and Gretel* in English is also scheduled. *Resurrection* will be sung in French at the suggestion of the composer, who holds that the French version is more complete and better than the original Italian. It is expected to prove a fine vehicle for the display of Miss Mary Garden's artistry; she has had the benefit of suggestions from Alfano in relation to the work.

Mozart finds his way back into the répertoire for the first time since the reorganization of the Chicago company in its present civic status, *The Marriage of Figaro* being the work selected. Revivals will also include Massenet's *Herodiade* and Verdi's *Falstaff*.

The personnel remains largely the same as last season with the addition of eight new singers and two conductors. There is a keen interest in Eleanor Sawyer, daughter of an old Chicago family, who has sung extensively in Italy, France, Spain and Germany, but who has never made a professional appearance in this country; and in Richard Bonelli and Robert Steel, American baritones, who have been singing successfully in Europe. Other new artists are Stella Norelli, Clara Shear, Devora Nadworney, Theodore Ritch, and Ernesto Torti. Gabriel Grovlez has been added to the list of conductors, and Antonio Sabino to the assistant conductors.

CHICAGO CIVIC OPERA COMPANY

The artistic personnel follows: Sopranos: Toti Dal Monte, Olga Forrai, Helen Freund, Mary Garden, Alice d'Hermanoy, Elizabeth Kerr, Florence Macbeth, Edith Mason, Claudia Muzio, Stella Norelli (new), Graziella Pareto, Rosa Raisa, Eleanor Sawyer (new), Clara Shear (new). Mezzo-Sopranos and Contraltos: Maria Claessens, Anna Correnti, Louise Homer, Augusta Lenska, Kathryn Meisle, Devora Nadworney (new), Irene Pavloska, Cyrena Van Gordon. Tenors: Fernand Ansseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall, Jose Mojica, Lodovico Oliviero, Theodore Ritch (new), Tito Schipa. Baritones: Georges Baklanoff, William Beck, Richard Bonelli (new), Desire Defrere, Cesare Formichi, Gildo Morelato, Giacomo Rimini, Robert Steel, Ernesto Torti (new). Bassos. Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Antonio Nicolich, Vittorio Trevisan. Musical Director: Giorgio Polacco. Conductors: Gabriel Grovlez (new), Roberto Moranzoni, Giorgio Polacco, Henry G. Weber. Assistant Conductors: Dino Bigalli, Charles Lauwers, Antonio Sabino (new), Frank St. Leger, Giacomo Spadoni.

The répertoire for the coming season, exclusive of the novelties already mentioned, is as follows: Revivals: (To be sung in Italian) Falstaff, The Masked Ball, L'Elisir d'Amore, Daughter of the Regiment, Manon Lescaut, The Marriage of Figaro. (To be sung in French) Le Chemineau, Herodiade, Mignon. (To be sung in German) Die Walkuere.

The standard répertoire will be selected from the following: (In Italian) Aida, Rigoletto, Otello, Il Trovatore, La Traviata, La Boheme, La Tosca, Madama Butterfly, Fra Diavolo, Jewels of the Madonna, Martha, Barber of Seville, Andrea Chenier, Boris Godunoff, Cavalleria Rusticana, I Pagliacci, Lucia di Lammermoor, La Gioconda. (In French) Carmen, Pearl Fishers, Faust, Romeo and Juliet, Samson and Dalila. (In German) Tannhäuser, Lohengrin. (In English) Hänsel and Gretel, Louise, Werther, Thäis, Pelleas and Melisande.



THE CINCINNATI SYMPHONY ORCHESTRA



THE CINCINNATI SYMPHONY ORCHESTRA, which has just concluded its thirtieth season, is the finished product of a long cult of music extending to the settling of the city itself. For over 125 years music has been cultivated as an art in Cincinnati. There were at first the usual Haydn societies, and the Harmonical, the Philharmonic, the Apollonian and the Saengerfests, choral societies chiefly, but with an occasional instrumental number upon their early programs.

Then came Theodore Thomas, who spent some of the most active years of his musical life in Cincinnati. Before assuming the presidency of the College of Music, Mr. Thomas had visited the city with his orchestra and deciding upon the city as a fertile field for music cultivation took up his residence in Cincinnati. Under his influence the progress of instrumental music received a decided impetus. Previously a series of orchestral concerts had been directed by Michael Brand, and an orchestra creditable to the time and circumstances was assembled by him. But the first actual and formal season of orchestral concerts was given under the auspices of The Cincinnati Symphony Orchestra Association Company during the season of 1895-96. These, a series of three popular concerts, were directed by Frank van der Stucken at Music Hall. The nucleus of Michael Brand's orchestra was enlarged and enhanced to a personnel of fifty men, and thus The Cincinnati Symphony Orchestra was formally organized.

With Mrs. William Howard Taft as President, and a board of directors composed of fifteen enthusiastic women, an orchestra of forty men was organized, with Frank van der Stucken as conductor. A season of ten pairs of symphony concerts was given at Music Hall on Friday afternoons and Saturday evenings. In 1896-97 the orchestra personnel was increased to seventy men, only to be reduced the next year to sixty. The first guarantee fund was for the modest sum of \$15,000 annually. That amount has since been increased from year to year.

The Cincinnati Symphony Orchestra has had but three presidents for its Board of Directors, Mrs. William Howard Taft, Mrs. Christian R. Holmes and Mrs. Charles P. Taft, the present incumbent, who has just been re-elected to office.

Conductors of The Cincinnati Symphony Orchestra have been Frank van der Stucken, Leopold Stokowski, Ernest Kunwald, Eugene Ysaye, and Fritz Reiner. The pairs of concerts have increased from ten to twenty, and the Popular concerts on Sunday afternoon to twelve. A set of four Young People's concerts has been added and also frequent extra concerts for introducing orchestral celebrities. The orchestra concerts proper were originally held in the old Pike's Opera House, from there transferred to Music Hall and are now played at Emery Auditorium, a hall with a seating capacity of 2,250.

The Cincinnati Symphony Orchestra possesses a modest endowment fund, consisting chiefly of the entire estate of Martha Cora Dow, which is administered by a Trust Company for the benefit of the orchestra. It is proposed to increase this endowment fund to handsome proportions, as well as to add to the annual guarantee fund which has long surpassed its first modest figure of \$15,000. The Cincinnati Symphony Orchestra now numbering over ninety men is a thoroughly organized, permanent band of highly-skilled players. Under the direction of Fritz Reiner the orchestra has risen to

THE CINCINNATI SYMPHONY ORCHESTRA

a virtuoso position permitting it to be justly ranked with the representative organizations of the United States. Its programs include much that is current in music literature, though it holds with a firm foundation of the classic in music.

During the past season the orchestra has visited a number of cities where a permanent orchestra is not established, and has won distinction through this process. Among the several cities where the Orchestra has been heard during the season of 1924-25 are: Lima, Ohio; Portsmouth, Ohio; Columbus, Ohio; Piqua, Ohio; Richmond, Ind.; Birmingham, Ala.; Gainesville, Ga.; Atlanta, Ga.; Chattanooga, Tenn.; Indianapolis, Ind.; Athens, Ohio; Wheeling, West Va.; Fairmont, West Va.; Pittsburgh, Pa.; Charleston, W. Va.; Louisville, Ky.; Dayton, Ohio; Oberlin, Ohio; Buffalo, N. Y.; Erie, Pa.; Lexington, Ky.; Knoxville, Tenn.

In a majority of these cities several concerts have been played. Recent soloists of the Cincinnati Symphony Orchestra concerts in Cincinnati have been: Dusolina Giannini, Max Rosen, Nicholas Medtner, Emil Heermann and Edward Kreiner, concertmaster and principal of the Viola Choir, respectively, of the Cincinnati Symphony Orchestra, William Bachaus, Wanda Landowska, Claire Dux, Igor Strawinsky (Guest Conductor) and Felix Salmond. Soloists for the tours have been Olga Saniaroff, Margaret Quinn, Glenn Crowder Stables, Rafaelo Diaz, Cecelia Hansen. At the Popular concerts have appeared as soloists Frances Paperte, Ary van Leeuwen, flautist of the Cincinnati Orchestra, Marcel Dupre, Dorothy Kempe, the St. Lawrence Choir. Mr. William Kopp, assistant conductor of the orchestra, has on several occasions directed the Popular concerts with great éclat. For the Young People's concerts, Thomas James Kelly has appeared in the role of explanatory interpreter of the music.

A glance at the programs of the symphony concerts played in Cincinnati discloses the catholicity of Fritz Reiner's musical taste and the virtuosity of the Cincinnati Orchestra which has so skillfully interpreted his intentions.



THE CIVIC CONCERT SERVICE



Miss Dema Harshbarger

factory results, there was a desire discovered those respective needs. How well she succeeded has been proven, during the last five years. Now she is carrying on her work—as President of the recently formed Civic Concert Service, which maintains headquarters in Chicago.

Following the incorporation of that organization, early last summer, Miss Harshbarger proceeded to expand her field. Scores of the smaller places in Illinois, and the states adjacent to it, had already discovered the value of the concert courses arranged by this manager during the period of her membership of the firm of Harrison and Harshbarger. Having acquired its ownership, Miss Harshbarger proceeded to the matter of incorporation—selecting a title which would set forth the character of the activities in which it was to engage.

The plan of the Civic Concert Service is not alone the solution of local concert-giving problems, but is also a factor in the steady progress of music appreciation. It is the first plan of its kind which has proven so successful in supplying permanent organizations for music that is available to all classes in the communities served. Since an outstanding purpose is to promote civic music associations pledged to the encouragement of music, the continuation of such endeavors can but spread the art and lead to its better understanding. In speaking of the undertaking Miss Harshbarger once said that "it is the only association of audiences coöperating on the same scale of concert-giving."

During 1925-26 there will be a broadening of the field served by the Civic Concert Service. Associations previously established are being continued under propitious circumstances, and new ones added to the already impressive list. There is planned for January, 1926, a conference of representatives from the various associations now active, to be held in Chicago. Associated with Miss Harshbarger are Ward A. French, Vice-President and Field Manager, and Miss Esther Finch, and Mrs. M. M. Philip, Secretary and Treasurer. The address of the Civic Concert Service is Auditorium Tower, Chicago.

THE MUSIC ANALYST, pausing to survey some of the reasons responsible for the growth of the art in this country during recent years, has made several discoveries. One of them is the extension of concert courses in certain portions of the middle west, wherein communities that never before have known them have come to profit through their presentation.

A person who is generally conceded to have played a most active part in that music extension work is Miss Dema Harshbarger. Enthused over a genuinely constructive idea, she formulated plans which were drawn primarily to aid those cities and towns in sore need of advice and assistance. For there existed in those places a musical desire and even in other communities, where concert-giving was still lacking essentials necessary to satisfy

for closer coöperation. Miss Harshbarger Then she set out to try to remedy them.

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CLEVELAND INSTITUTE OF MUSIC



HEN COMMUNITY NEEDS make themselves felt, public-spirited citizens are usually at hand to supply. With Cleveland's rapid music development the pressing need of a conservatory became apparent in the spring of 1920—with the result that one hundred music patrons came forward with a thousand dollars each to found a school to "bring to every type of student opportunity for the best musical education."

This Institute had its beginning in a single room in the Statler Hotel. Ernest Bloch, well known as a composer and educator, was invited to become its director, in which capacity he continued to serve until the spring of 1925. Although artists of established reputation were engaged to supervise the various departments, these were selected for their experience as educators and marked individuality. Such men as Beryl Rubinstein, pianist; Andre Ribaupierre, violinist; Carlton Cooley, violist; Victor de Gomez, 'cellist; Edwin Arthur Kraft, organist; and John Pierce, baritone, are representative of the various instrumental and voice departments, and similar discrimination was shown in selecting the assistant instructors.

With such a faculty, and applying progressive ideas of modern approved educational methods to music study (method is adapted to the pupil, and not the pupil to the method) success followed—with prestige in its wake. Student enrollment soon required more suitable quarters, and a Euclid Avenue residence was equipped to accommodate the school. It was not long before even these quarters were overgrown. The school is now housed in a commodious old mansion at 2827 Euclid Avenue, near the Masonic Auditorium, where most of Cleveland's concerts are given, just far enough removed from the business district to enjoy spacious surroundings.

The Cleveland Institute offers students a comprehensive curriculum: voice, piano, pipe organ, violin, 'cello, and other orchestral instruments, and courses in musicianship—theory and composition, music history—and also Dalcroze Eurythmics. Instruction in chorus singing, ensemble and orchestral playing are likewise offered pupils following the regular courses, as are the regular monthly faculty and student recitals, concerts of chamber music and recitals by distinguished visiting artists, and lectures on music appreciation, history, etc. . . . The Ribaupierre String Quartet of the Institute has become one of Cleveland's representative music organizations.

A number of free scholarships are at the disposal of the Director. These are not awarded on a competitive basis, but to such students of the school as manifest worthy qualities of talent, mind and character.

The school year is divided into two semesters commencing October 5 and February 8, the latter ending June 5. Special evening classes are conducted on Mondays for students unable to attend the day sessions. Instruction is offered for beginners, through intermediate grades, to the artist pupil.

Mrs. Franklyn B. Sanders, acting director, has been assistant director of the Institute since its founding. She more than any other person was responsible for emphasizing the need of such an institution in the Ohio city and carrying through its organization.

THE CLEVELAND ORCHESTRA



Nikolai Sokoloff

reference to the symphony concerts. Mr. D. Z. Norton was its first president, and Mr. John L. Severance, the present executive. Mrs. Adella Prentiss Hughes was made secretary and manager of the enterprise which she had originated.

In addition to the symphony concerts this association gave Cleveland four performances of the Diaghileff Ballet and eight by the Boston-National Opera Company. It also contributed money to other worth-while musical projects, including the fostering of a music school settlement orchestra. The encouragement of instrumental music in the public schools and the development of a civic music culture were its guiding motives.

While attending a convention of music folk in Cincinnati in 1918 Mrs. Hughes heard Nikolai Sokoloff speak on orchestral music and the American conductor. His plea for the wider distribution of symphonic music through coöperation with public schools and popular programs fitted so exactly into the work already started that it was not difficult to persuade The Musical Arts Association to bring this young Russian-American to Cleveland.

Mr. Sokoloff was born in Russia near Kiev. Before coming to New Haven, Conn., at the age of twelve, he had sung in church choirs and played violin in theatre orchestras. Professor Isidore Troostwyck of The Yale School of Music, hearing violin playing that aroused his interest as he daily passed the Sokoloff house, befriended the boy and secured a special scholarship for him. At seventeen he was engaged by The Boston Symphony Orchestra as a first violinist. He played under both Gericke and Muck, studying violin and composition with Charles Martin Loeffler. This was followed by a season as concert-master of the Russian Symphony Orchestra of New York. After two years in solo concert work he was engaged in London by an American music lover to organize a string quartet in San Francisco. The Philharmonic Orchestra of that city, a coöperative group giving spring and fall concerts outside the regular symphony season, engaged him and so began his conductorial career.

GENEALOGIES oftentimes are illuminating. That of The Cleveland Orchestra throws such light on the circumstances of its origin and subsequent course of its career that it is necessary to go back to 1901, seventeen years before the orchestra came into being, to make its chronicle comprehensive.

It was in that year that Adella Prentiss inaugurated a series of symphony concerts by visiting orchestras, three programs by The Pittsburgh Symphony Orchestra, with The Fortnightly Musical Club co-operating. Cincinnati was soon added, then Chicago, Boston, Philadelphia and the New York Symphony and Philharmonic, ten concerts by six orchestras being the usual offering. In 1915 the guarantors of these concerts incorporated The Musical Arts Association to promote and support musical undertakings with especial

THE CLEVELAND ORCHESTRA

Disqualified for military service because of defective eyesight, he enlisted in Y. M. C. A. work when the United States entered the war and played sixty concerts in France. In 1917 he had conducted an orchestra made up of Philharmonic and Symphony musicians in New York at Carnegie Hall, and in 1918 he conducted the summer season of The Cincinnati Symphony Orchestra. It was at this time that Mrs. Hughes heard him and the engagement was made by The Musical Arts Association of Cleveland.

Shortly after his arrival in that city, Mrs. Hughes was asked to organize an orchestra under Sokoloff for a benefit concert. With \$1,100 at their disposal, fifty-five local players were hired and rehearsed. The concert took place on December 11, 1918. So pronounced was the success of that concert that the program was repeated ten days later—and thus the Cleveland Orchestra came into existence.

By June 1, 1919 it had 28 concerts to its credit including the Oberlin May Festival and a Pittsburgh engagement with the Mendelssohn Choir. A close coöperation with the Board of Education had been established resulting in community concerts in public school auditoriums. Orchestra players were sent by The Musical Arts Association into the public schools to instruct the children in the use of orchestral instruments and to form school orchestras. Such a program for an orchestra was an innovation. It has continued and developed; about eight hundred pupils now receive training from orchestra musicians.

The season of 1919-20 found The Cleveland Orchestra regularly organized with seventy-six musicians engaged for twenty-eight weeks. Sixty-one concerts were given. Each year brought consistent growth. For the past three seasons, Mr. Sokoloff has conducted ninety players for thirty weeks and some one hundred and twenty concerts are presented annually.

The Orchestra's eighth season opens on October 11, 1925. Twenty pairs of symphony concerts and ten popular Sunday programs will be given in Cleveland together with twelve concerts for children under Arthur Shepherd.

On tour the orchestra will play sixty-odd concerts in more than thirty cities. It presents annually children's concerts in fifteen cities besides Cleveland. This will make the sixth consecutive year the Clevelanders will play in New York. They are to appear six times in Pittsburgh, six times in Columbus and four times in Oberlin. For their fifth annual appearance in Dayton, a May Festival will be given with the combined choirs of Dayton and The Cleveland Orchestra under Mr. Sokoloff's direction. Previous tours have taken this orchestra west to Kansas City, east to Boston, south to Louisville, Ky., and north to Toronto and Hamilton in Canada.

Mr. Sokoloff has appeared in London as guest conductor of The London Symphony Orchestra three consecutive years. He has also appeared as guest with the Chicago and Cincinnati orchestras, and last summer he conducted the New York Philharmonic in seven Stadium concerts.

Deems Taylor, in the New York World, writing of The Cleveland Orchestra, stated that it "deserves to rank among the best this country possesses", an opinion held by many connoisseurs. Henry T. Finck credited it with "superlative virtuosity." Lawrence Gilman finds Mr. Sokoloff a conductor "poetic, sensitive, a man of feeling and power", but "first a musician of uncommon skill and uncommon intuition."

The Cleveland Orchestra makes Brunswick records. The Steinway is its official piano. The Orchestra's executive offices are at 1220 Huron Road.

ALBERT COATES



the director of the Imperial Opera at Petrograd so vivid an impression as to call forth an invitation to serve that institution as artistic director and first conductor and there he remained for eight years, conducting, also, concerts in Petrograd, Moscow, Kieff, and other large cities in Russia.

The year 1914 found him at Covent Garden . . . in the native city of his English ancestors. Recognition touched this tall, athletic visitor from the east during his conducting of Wagner operas. Presently he was invited by the Opera Syndicate to serve during the Grand Season in May, June, and July . . . for the Italian as well as the German repertoire. It was this record which prompted Sir Thomas Beecham to secure Coates for his 1919 Covent Garden project. Simultaneously he was appointed conductor of the London Symphony Orchestra. Russia was now left behind, necessarily . . . since in 1920 there was added to his two posts the leadership of the Royal Philharmonic

A year later—in 1921,—Coates visited the United States for the first time, at the invitation of Walter Damrosch, to conduct three New York Symphony concerts. This engagement as guest led to his return during each of the two years following, when he served the Symphony Society for ten weeks.

All this time there had been other European appearances, important, all of them, which had taken the energetic musician from place to place and leaving everywhere the mark of his talents. Paris knew him at the Opera (just as it did this past summer, when he conducted Boris Godounov, with Chaliapin in the cast); Spain became a sort of regular affair, at the Royal Opera at Barcelona; Milan's La Scala likewise came to know him; as did Berlin, Vienna, Munich, Rome, Stockholm and other cities.

January of 1923 found Coates at Rochester, where he gave half a season to the Rochester Philharmonic Orchestra, which George Eastman had gotten started. Dividing his season between Europe and Rochester, the conductor made similar arrangements for 1924; and it is only a few months ago that he found it necessary to give up his Rochester activities. The coming months will add further European opportunities to this noteworthy career.

ALFRED CORTOT

DURING his five pianistic tours of the United States Alfred Cortot has established himself high in the favor of American audiences; abroad he is esteemed likewise as an orchestra and opera conductor and teacher.

Born in Switzerland of French parents, Paris has been his home since he was a child. Here he commenced his piano study with his sisters, later entering the National Conservatoire. In 1896 he graduated with a First Prize, and began his concert career. After giving more than five hundred recitals throughout Europe he became interested in opera, and went to Bayreuth where he served as repetiteur. He returned to Paris in 1902 and founded the Societe du Festival Lyrique, conducting, stage directing and managing these performances. Here he directed the first performance of *Götterdämmerung* in Paris, and, as conductor of the Société des Concerts,—which he also founded—he presented the first choral production of *Parsifal* in the French capitol. He has also conducted the Société Nouvelle in Paris and led the Concerts Populaire in Lille.

At the age of thirty Mr. Cortot was made a professor at the Paris Conservatoire, succeeding Pugno and Marmontel. Each summer his master classes attract pupils to Paris from many parts of the world.

Throughout these various activities Mr. Cortot has continued his piano playing. He has appeared as recitalist in most of Europe's music centers, and as soloist with the representative European orchestras, also in a notable series of trio concerts with Jaques Thibaud and Pablo Casals.

He was a member of General Gallieni's staff during the war, and for his services was made a Chevalier of the Legion of Honor. When the Conservatoire Orchestre made its semi-official visit to this country in 1918, Mr. Cortot was chosen the soloist for the tour. Since then he has played in most of the cities of this country where good music is patronized, and with most of our leading orchestras.

"Versatility", "dramatic instinct", "musicianship" and "technical prowess" have been found in this artist's playing by our reviewers. The writer of the New York Tribune found him a "pianist of impeccable taste", and another metropolitan reviewer has written that, "he can thunder like a Titan and glide over the keys a moment later with an almost swan-like touch."

Mr. Cortot will return for his sixth tour of the United States in October, 1926. His engagements will again be booked by Concert Management Arthur Judson, New York and Philadelphia. His Paris address is 79 Avenue Henri Martin. Mr. Cortot has made Victor records and Duo-Art rolls.



COLUMBIA PHONOGRAPH COMPANY

PREEMINENT and most important of Columbia musical activities is the Columbia Fine-Art Series of Musical Masterworks. In this series, now internationally famous, there is presented in record form for the first time in this country a definite program of the great works of the master composers, recorded authentically and without the usual cuts. These great composers of both classic and modern schools are now made available for the benefit of informed musicians and music lovers, and even more for the delectation of the many who have long since tired of being offered mutilated or condensed versions of the works of the masters. The recordings of these major compositions number from four to thirteen to the set, each set of six or more recordings (three or more double-disc records) being enclosed in a permanent art album.

Nine great symphonies lead the list of the twenty-nine album sets so far issued. These represent, in chronological order, the following composers: Mozart, Haydn, Beethoven, Tschaikowsky, Dvorak, Brahms, César Franck.

Symphonic poems and orchestral suites by Richard Strauss, Saint-Saëns and Holst; concertos of Bach, Mozart and Lalo; sonatas, quartets, and other major works of chamber music of Bach, Mozart, Haydn, Beethoven, Brahms and Franck contribute to this most notable repertory. Of special interest also is the Bach collection of three complete works presented in one album set.

The Symphony Masterworks, performed by the London Symphony Orchestra, with Felix Weingartner conducting; by the Halle Orchestra, under the conductorship of Sir Hamilton Harty; and The Queen's Hall Orchestra, conducted by Sir Henry Wood, are as follows:

Masterworks set No. 12, Beethoven: Symphony No. 5 in C Minor, Opus 67, in eight parts, on four records; Masterworks Set No. 1, Beethoven: Symphony No. 7, in A Major, Opus 92, in nine parts, on five records; Masterworks Set No. 2, Beethoven: Symphony No. 8, in F, Opus 93, in seven parts, on four records; Masterworks Set No. 9, Brahms: Symphony No. 1, in C Minor, Opus 68, in ten parts, on five records; Masterworks Set No. 3, Dvorák: Symphony in E Minor, No. 5, Opus 95, From the New World, in ten parts, on five records; Masterworks Set No. 10, César Franck: Symphony in D Minor, in eight parts, on four records; Masterworks Set No. 28, Haydn: Symphony No. 6 in G Major (Surprise Symphony), in five parts, on three records; Masterworks Set No. 4, Mozart: Symphony No. 39, in E Flat, Opus 543, in six parts, on three records; Masterworks Set No. 5, Tschaikowsky: Symphony No. 6 (Pathétique), Opus 74, in eight parts, on four records.

Four sets of Tone Poems and Orchestra Suites were made by the Royal Philharmonic Orchestra, Bruno Walter conducting; by the Halle Orchestra, under the leadership of Sir Hamilton Harty; and by the London Symphony Orchestra, with Gustav Holst conducting. These distinctive sets are:

Masterworks Set No. 15, Richard Strauss: Tod und Verklaerung, Opus 24, in five parts, on three records; Masterworks Set No. 16, Richard Strauss: Le Bourgeois Gentilhomme, in six parts, on three records; Masterworks Set No. 29, Gustav Holst: The Planets, in thirteen parts, on seven records; Masterworks Set No. 17, Saint-Saëns: Le Carnaval des Animaux, in six parts, on three records.

COLUMBIA PHONOGRAPH COMPANY

Two Concertos, for Violin and Orchestra, form this section of the Masterworks Album. They are:

Masterworks Set No. 14, Lalo: Symphonie Espagnole, for Violin and Orchestra, Opus 21, by Leo Strockoff and Orchestra, Sir Hamilton Harty conducting, in six parts, on three records; Masterworks Set No. 11, Mozart: Concerto in A Major, for Violin and Orchestra, Opus 219, by Arthur Catterall and Orchestra, Sir Hamilton Harty conducting, in eight parts, on four records.

The Bach Album consists of the following:

Masterworks Set No. 13, Bach: Concerto in D Minor for Two Violins, by Arthur Catterall and John S. Bridge, with Orchestra conducted by Sir Hamilton Harty, in five parts, on three records; Bach: Suite in B Minor for Flute and Strings, by Robert Murcie and Orchestra, Sir Hamilton Harty conducting, in four parts, on two records; Bach: Chaconne, for Viola only, by Lionel Tertis, in four parts, on two records.

A most comprehensive array of Chamber Music Records has been made, set forth in detail as follows:

Masterworks Set No. 20, Mozart: Quintet in G Minor, Opus 516, by London String Quartet, with Alfred Hobday, Viola, in six parts, on three records; Masterworks Set No. 18, Schubert: Quintet in A Major (Forellen Quintet), Opus 114, by James Levey (Violin), H. Waldo-Warner (Viola), C. Warwick Evans ('Cello), Claud Hobday (Double-Bass), Ethel Hobday (Piano), in nine parts, on five records; Masterworks Set No. 27, Beethoven: Quartet in A Minor, Opus 132, by Lener String Quartet, of Budapest, in ten parts, on five records; Masterworks Set No. 6, Beethoven: Quartet in C Sharp Minor, Opus 131, by Lener String Quartet of Budapest, in ten parts, on five records; Masterworks Set No. 26, Beethoven: Quartet in E Flat, Opus 74 (Harp Quartet), by Lener String Quartet of Budapest, in eight parts, on four records; Masterworks Set No. 22, Haydn: Quartet in C Major, Opus 76, No. 3 (Emperor Quartet), by London String Quartet, in six parts, on three records; Masterworks Set No. 7, Haydn: Quartet in D Major, Opus 76, No. 5, by Lener String Quartet of Budapest, in six parts, on three records; Masterworks Set No. 21, Mozart: Quartet in B Flat Major, Opus 458, by Lener String Quartet of Budapest, in six parts, on three records; Masterworks Set No. 8, Mozart: Quartet in C Major, Opus 465, by Lener String Quartet of Budapest, in eight parts, on four records; Masterworks Set No. 19, Brahms: Trio in A Minor, Opus 114, by W. H. Squire ('Cello), H. P. Draper (Clarinet), Sir Hamilton Harty (Piano), in six parts, on three records; Masterworks Set No. 24, Brahms: Sonata in D Minor, Opus 108, by Arthur Catterall (Violin), William Murdoch (Piano), in six parts, on three records; Masterworks Set No. 23, César Franck: Sonata in A Major, for Pianoforte and Violin, by Arthur Catterall (Violin), William Murdoch (Piano), in six parts, on three records; Masterworks Set No. 25, Mozart: Sonata in A, for Pianoforte and Violin, by Arthur Catterall (Violin), Sir Hamilton Harty (Piano), in six parts, on three records.

Descriptive catalogue, "Columbia Celebrity Records," may be obtained from Columbia dealers, or by addressing Columbia Phonograph Company, New York.

HARRY and ARTHUR CULBERTSON, MANAGERS



WO YOUNG MUSIC STUDENTS in Dubuque, Iowa, twenty-three years ago wanted very much to hear Lillian Nordica sing. Since no one could be found willing to assume the risk of arranging a concert so expensive, these two young men, themselves, signed a contract with that singer's manager—and in that experience of Harry and John Culbertson was laid the foundation of a series of concert ventures which, in later years, was to develop into a wholesale managerial bureau of national activities.

Many celebrities of that day appeared in the Culbertson brothers' concert course, and the reputation of these enterprising young men began to spread. When the Minneapolis Symphony Orchestra commenced laying plans for its first tour, the advice and assistance of the Culbertson brothers was sought. This contact with other communities brought an opportunity for establishing concert courses in several neighboring cities, also to coöperate with neighboring concert managers in bargaining for their attractions: opportunities which soon evolved into a thriving business.

In 1905, with the invasion of southern and middle western territory, Kansas City, Mo., became the headquarters of their activities. Here a weekly music paper, the Western Musical Herald, was founded and published in connection with the managerial business. It was at this time that Arthur Culbertson, having completed his education, joined his elder brothers in their business. With the sale of their paper the Culbertson brothers moved their offices to Chicago in 1910. Two years later, upon the death of John, Arthur and Harry continued the managerial work. With the outbreak of the war Arthur joined the navy, and Harry, the army.

With the signing of the Armistice Harry Culbertson returned to the Chicago office, and Arthur Culbertson accepted an offer to associate himself with Manager Charles L. Wagner. In 1920 he resigned to again join his brother, and soon thereafter he opened a New York office for the firm.

During the last five years the Culbertson brothers have played a conspicuous part in the concert giving industry of the United States, both as wholesale manager and local impresario. In thirty cities of this country they regularly conduct a series of concerts, and in almost two hundred others they have established brokerage connections with local managers to supply artists under other managements as well as their own.

Many distinguished artists are included in the long list of artists for which they book engagements. Among these are: Irene Pavlowska, Myrna Sharlow, Suzanne Kenyon, Margery Maxwell, Leila Barr (sopranos), Evelyn MacNevin, Edna Ver Haar (contraltos), Riccardo Martin, Forrest Lamont, Wylie Stewart (tenors), Georges Baklanoff, Virgilio Lazzari, Louis Kreidler (baritones and basses), Ruth Ray, Harry Farbman, Ilse Niemack (violinists), Hans Kindler, Vera Poppé, Bogumil Sykora ('cellists), Frederic Lamond, Leo Ornstein, George Liebling, Jan Chiapusso, Edna Sollitt, Henry Souvaine, Rose and Ottolie Sutro (pianists), the Zoellner String Quartet, and the Pasmore and Muenzer Trios.

The Chicago office of Harry and Arthur Culbertson is at 4832 Dorchester Avenue. 1527 Aeolian Hall is the New York address.

THE CURTIS INSTITUTE OF MUSIC

A N INSTITUTION that makes possible rare opportunities for students of talent is the Curtis Institute of Music. Endowed by Mrs. Mary Louise Curtis Bok (Mrs. Edward W. Bok), it stands today conspicuously preëminent because of its ideals and its standards. Distinguished musicians comprise its faculty; a limited enrollment of students (two hundred, for the present) form the undergraduate body. It is the belief of Mrs. Bok (who is president of the Curtis Institute of Music, and active in performing the duties of her office) "that while music may be taught in all its branches by masters of the art, the student who would have received only this instruction would be ill equipped to stand before the world as a well-grounded, thoroughly trained musician.

"Following this conviction [declares Mrs. Bok] the Institute offers, in addition to musical courses by artists of authoritative achievement, an opportunity, in its Academic Courses, for its students to acquire a true conception of the history of the world in which we live, a study of the interrelation of the allied arts, the principles of psychology, languages, diction, a course of reading of the great poets and writers of all ages, and a survey of the world's history for its bearing on the development of the arts."

Such, succinctly, may be designated as the broad purpose of this institution. Quality of students, not quantity, is sought and an harmonious environment, devoid of unnecessary hurry or tenseness, is provided in two adjoining mansions, the former homes of Mr. George W. Childs Drexel and Mr. Theodore F. Cramp, adjacent to Rittenhouse Square, Philadelphia.

Its heads of departments are distinguished artists, and they are: Mme. Marcella Sembrich, voice; Josef Hofmann, piano; Carl Flesch, violin; Louis Bailly, viola; Felix Salmond, violoncello; Carlos Salzedo, harp; Leopold Stokowski, orchestral training; George A. Wedge, theory, etc.; and Rosario Scalero, composition, etc. Lawrence Adler is in charge of the academic courses. For these last mentioned, it is pertinent to state, the Curtis Institute draws upon the faculties of the University of Pennsylvania, Princeton University, Bryn Mawr College, etc.

The executive staff of the Curtis Institute of Music consists of William E. Walter, executive director; Miss Grace H. Spofford, dean; Miss Emily McCallip, counselor to the student body; Miss Eleanor James, registrar; and H. W. Eastman, comptroller.

Created in 1924 under an endowment, and operated under a charter of the Commonwealth of Pennsylvania, the Curtis Institute of Music has among its officers, directors, and advisory council men and women active in large affairs. The current season began September 21.

In the statement of the founder there are present the serious and lofty aims which underly this Institute. It reads "It is my aim that earnest students shall acquire a thorough musical education, not learning only to sing or to play, but also the history of music, the laws of its making, languages, ear-training, and music appreciation. They shall learn to think and to express their thoughts against a background of quiet culture, with the stimulus of personal contact with artist teachers who represent the highest and finest in their art. The aim is for quality of work rather than quick, showy results."

ROYAL DADMUN



FINDING ONE'S NICHE and working in it brings to an individual a gratification that cannot be hid under a bushel. That Royal Dadmun has found his niche on the concert platform and "has a right to enjoy it" is reflected in comments of the New York Mail's reviewer: "When a man has as much fun singing as this singer does, it takes only a number or two to inspire the audience with the same good feeling."

No sudden spurt to fame was Mr. Dadmun's, the place that he has won for himself in the favor of concert audiences has been reached only after years of conscientious work.

By birth and descent he is an American. His education was received in his native Williamstown, Mass., where also he received those first lessons in the art

which later he was to follow professionally. Those who enjoy singing gravitate into church choirs, and those who have ability and develop it usually graduate therefrom into more remunerative fields. And so it has been with Mr. Dadmun.

Encouraged by his successes in New England churches, this baritone came to New York where further study would enable him to avail himself of the wider opportunities which the metropolis offered.

Soon New York came to know him as one of its leading church baritone soloists. With his growing reputation came offers from choral societies to appear as soloist in their concerts. The next step was a logical one, and taken with such care as to insure success. His début in recital was not that of a stranger but of one who had already acquired distinction in other fields. To his repertoire of most of the standard oratorios was added an extensive recital répertoire.

Concerts in New York, Boston and other important music centers soon gained for Mr. Dadmun that favor amongst the discriminating that has brought demand for his singing throughout the country. Twice have his recital tours extended across the continent. He has appeared as soloist with the Boston Symphony Orchestra, the Toronto Mendelssohn Choir, the New York Oratorio Society, at most of the important music festivals, and has made long tours with the New York Philharmonic Orchestra and the Minneapolis Symphony Orchestra.

A baritone voice "resonant and capable of versatility of expression" with "diction of exceptional clarity and refinement", declares Wilson G. Smith, of the Cleveland Leader News. Other reviewers have emphasized the "wide range", "lovely quality", and "unusual gift for interpretation" possessed by this singer.

Concert Management Daniel Mayer, Inc., manages Mr. Dadmun's tours. His records are listed in the Victor catalogue.

GIUSEPPE DANISE

SINGERS who have started as baritones and, later on, discovered their voices to be tenors are not uncommon. But rarely is there an instance of the contrary sort, which, quite naturally, makes the case of Giuseppe Danise unusual. For this unique artist—who was born in Naples on January 11, 1883—found high notes, at the outset of his studies, grateful to sing.

The eminent baritone, Luigi Colonnese, was Danise's first teacher; and it was he who directed the young singer in safe channels very soon after he entered the Conservatory St. Pietro a Majella. Subsequently Maestro Abramo Petillo carried forward the student who was destined to make his mark—in a field widely removed from the one for which he seemed originally started, for Danise studied law.

Alfio, in *Cavalleria Rusticana*, was the rôle in which the now celebrated baritone of the New York Metropolitan Opera Company made his début. He first appeared in Naples' Teatro Bellini, in the year 1906. The forward march of this artist has been both steady and rapid, and the record of his appearances is lengthy and notable. The Carlo Felice in Genoa, the Regio of Turin, Rome's Costanzi, the Comunale in Bologna, Palermo's Massimo, the coveted La Scala of Milan, and the Conservatory of Petrograd followed one after another. Other foreign opera houses called to the artistically maturing baritone, among them the Colon of Buenos Aires, the Municipal Theatre in Rio de Janeiro, and the leading institutions in Mexico, Chile, and Havana.

The autumn of 1920 found Danise at New York's Metropolitan, where he is now in the sixth consecutive season of his activities there and distinguished for his vocal art and the authoritativeness of his interpretations. There have been concert appearances for Danise, and he accepts occasionally such an engagement; but his metier is opera, and he is happiest in it. There is abundant reason therefore in the evidence supplied by public and critics, all of whom have registered the esteem in which they hold him.

To detail the répertoire of this artist is well nigh superfluous. In it are the leading baritone characters of the standard works which such an artist sings: Aida, Pagliacci, Otello, Hamlet, Rigoletto, Forza del Destino, Samson et Dalila, Ballo in Maschera, L'Amico Fritz, L'Africana, Guglielmo Tell, Tosca, Traviata, Trovatore, Bohème, Gioconda, Francesca da Rimini, Thaïs, et cetera.

As for the creating of rôles, in that respect too has Danise been honored, and in these operas: Pacchierotti's Il Santo, Francesca da Rimini by Zandonai, the Macigno of De Sabata, Fernando Cortez's Spontini (produced at La Scala), Borodin's Prince Igor (at its La Scala première), and Giovanni Gallurese by Montemezzi, given by the Metropolitan.

Danise appeared again this past summer at Ravinia Park, where he has sung for four seasons, and he will devote the greater part of his time during 1925-26 to the Metropolitan Opera Company. He makes Brunswick Records.



DAYTON WESTMINSTER CHOIR



Mrs. H. E. Talbott

decision was reached to send it forth not so much as a concert organization as one which operates through its accomplishments, in spreading an appreciation of what church music should be and in stimulating its elevation. As a non-denominational non-sectarian body, it therefore began the giving of concerts in what one follower declared to be "a crusade for the promotion of better church music in America."

The need for an organization becoming apparent, steps to that end were taken. Charles M. Kelso was chosen president, and other officers and a board of directors selected. During its first year financial difficulties were encountered, but that was to have been expected; it happens generally during the formative period of any enterprise. What counts for most is the artistic progress made by the Choir and its steady upbuilding in the public favor of the various places where it gave concerts. Mr. Williamson, its conductor, was also developing; and somehow, in that mysterious fashion which will now and again happen, it was communicated to the Dayton citizens that the moment had arrived for a concerted move to put its Westminster Choir in a fitting place.

Prominent people came forward, and directly the organization was strengthened by the addition of certain persons to its board of directors. Sufficient funds also were forthcoming to enable the Choir to go forward as it deserved and to prepare for its appearances in places farther from its home than theretofore had been possible.

It was only natural that so constructive a spirit should have had its effect. The interest of each member of the Choir became intensified; rehearsals yielded greater returns, and the public concerts began to attract the notice of serious musicians and the critics. That was in the autumn of 1924. Since then the Dayton Westminster Choir has presented its a capella programs in Chicago, Cleveland, Detroit, Grand Rapids, Battle Creek, Richmond, Muncie, Kokoma,

SO UNUSUAL is the spirit back of the Dayton Westminster Choir that some explanation of its motives, and the objectives it is striving for, are pertinent.

Until two years ago the Choir was confining its efforts to the Westminster Presbyterian Church, of Dayton, Ohio. It had already attracted the attention of musically inclined Daytonians when its founder and conductor, John Finlay Williamson, brought it before the public in a formal concert.

The spiritual character in the endeavors of the sixty-one a capella singers (men and women) impressed prominent citizens with the feeling that the Choir could serve in a broadly constructive manner the best interests of church music by being heard in as many communities as it was possible to visit. Since sincerity, simplicity, and spirituality were conspicuous factors, the

DAYTON WESTMINSTER CHOIR

West Lafayette, and South Bend, and arrangements have just been completed whereby the Choir is to journey eastwards, visiting New York, Brooklyn, Boston, Philadelphia, Washington, Buffalo, Toronto, and other representative cities.

Following the Cleveland concert, which the composer and conductor Ernest Bloch attended, he wrote to Mrs. H. E. Talbott, one of the principal directors of the Dayton Westminster Choir, in which he stated:

"It is a pleasure for me to tell you how much I enjoyed the Westminster Choir and meeting its conductor. I think that they have accomplished marvelous results artistically and to me they seem ready to serve the cause of the greatest art: the great polyphonists of the fifteenth and sixteenth centuries.

"What struck me even more than the fine results obtained by this body of singers and their devoted conductor was the spirit which made such results possible. That fifty people are willing to meet three times a week for years and study seriously for purely artistic reasons shows a faith and devotion to spiritual things which we need more than anything else during the period we live in.

"The existence of an undertaking like the Westminster Choir is of more importance to the spiritual and cultural development of America than all the talks and sterile plans of an organization that are made under the pretext of education. I repeat to you that its existence is of the utmost importance in the cultural development of the United States; and the people who are helping it spiritually and materially are aiding in one of the most necessary tasks of the present time, not only in furthering beautiful artistic results but in propagating faith in all things spiritual."

Others have expressed themselves, in different language perhaps, with respect to the effect made on them by the singing of this organization. There has been virtually no dissenting of opinion in the daily press; the consensus recognizes the aims and the motives of the Choir, and also its accomplishments.

One of the interesting facts touching the Choir is its custom not to engage professional soloists, nor to have any member who may sing a solo to acknowledge applause. The atmosphere of dignity which is maintained seems to be one of the elements which imparts a charm to its singing. The following are the officers and directors of the Dayton Westminster Choir: Charles M. Kelso, President; Geo. B. Smith, Vice-President; Robert J. Elder, Vice-President; Robert Patterson, Vice-President; R. T. Houk, Jr., Treasurer; Miss Elizabeth Cecil, Assistant Treasurer and Secretary; Board of Directors, Mrs. H. E. Talbott, Chairman; E. G. Burkham, Chas. E. Comer, Howard Egbert, Robert J. Elder, H. I. Evans, R. H. Grant, John C. Haswell, R. T. Houk, Jr., Charles M. Kelso, C. F. Kettering, Mrs. Robert S. King, John G. Lowe, J. A. MacMillan, W. H. McCain, George H. Mead, Mrs. F. B. Patterson, Robert Patterson, Mrs. Robert Dunn Patterson, George G. Shaw, Mrs. Herbert Simonds, Geo. B. Smith, John D. Steele, Nelson S. Talbott, J. F. Williamson.

It was more than a year ago that M. H. Hanson, of New York, who had a wide familiarity with the foremost choirs in all parts of the world, heard the Dayton Westminster Choir and was impressed by it. He soon was engaged to prepare for its tours and is still thus engaged.

DETROIT SYMPHONY ORCHESTRA



HEN EFFORT, ably directed, keeps step with determined progress, achievement outstrips time—for those qualified to express opinions rank the Detroit Symphony Orchestra with the foremost organizations of its kind.

The seeds of symphonic interest had been sown in Detroit long before 1914 when the orchestra first began to take root. For years the Detroit Orchestra Association, under the leadership of N. J. Corey, had been offering regular seasons of symphony concerts by the orchestras of New York, Boston, Chicago, and Philadelphia. An interest in symphonic music had been aroused and a standard of appreciation and demand for orchestra concerts had been established.

So when Weston Gales, a young Boston church organist, arrived in Detroit in the summer of 1914 with plans for establishing an orchestra his ambitions found ready ear. Mr. Gales, who upon the advice of Dr. Karl Muck had been studying in Germany, enlisted the interest of several influential citizens, including Mr. Corey, with the result that a small orchestra was begun. The concerts which it gave that season of 1914-15 were few in number and did not conflict with the regular series of concerts by visiting orchestras offered by the Detroit Orchestra Association.

That beginning was modest, but the idea of a Detroit Symphony Orchestra gathered momentum. Mr. Gales continued as its conductor until the middle of the season of 1917-18 when he resigned and left Detroit.

Various guest conductors were invited to conduct the remainder of that season, and among these was one whose outstanding achievements more than revived interest in what up to that time had been considered largely an experiment. Ossip Gabrilowitsch, long admired in that city as a pianist, conducted a concert that proved somewhat of a revelation to Detroit's music public. So deeply did he impress those originally interested in this enterprise that it was at once decided to enlarge and improve the personnel of the orchestra, place it on a sounder financial basis, and invite Mr. Gabrilowitsch to conduct it. These proposals interested Mr. Gabrilowitsch, and the invitation was accepted.

Remarkable was that first season under his direction if only because of the success with which he overcame physical difficulties. There was no proper hall for orchestra concerts in Detroit, and the orchestra had been largely in a formative stage. Nevertheless, Detroit was so delighted with the development of its orchestra under this leader that definite assurance was given that a suitable auditorium would be provided when Mr. Gabrilowitsch was asked to renew his contract for two years.

Detroit was at the height of its war prosperity and a million dollars was not difficult to raise. Land was bought at Woodward Avenue, about a mile from the center of the city; ground was broken in April and by the middle of October new Orchestra Hall was ready for dedication. Architecturally and acoustically this auditorium is a model of its kind. Its seating capacity is 2,100.

Even more successful did the season of 1919-20 prove, and at its conclusion the Board of Directors voted to increase the size of the Orchestra to one hundred men. The cost for maintaining an orchestra of this size was

DETROIT SYMPHONY ORCHESTRA

found to be out of proportion to the length of its season, so the personnel has been reduced to eighty-six musicians during the last two years.

The season of 1925-26 will extend twenty-eight weeks: from October 15 to April 16. Thirty-two symphony concerts will be given in Detroit, in two series of sixteen concerts each, on Thursday and Friday evenings. These will be under Mr. Gabrilowitsch's direction. Victor Kolar, Associate Conductor, will lead twenty-three of the twenty-four Sunday afternoon concerts (Mr. Gabrilowitsch conducts one of this series), the five Young People's Saturday morning concerts, and the ten Junior concerts for pupils of the public and parochial schools.

Among the artists engaged to appear this season as soloists in the symphony series are Hulda Lashanska, Ilya Schkolnik (the Orchestra's concert master), Josef Hofmann, Harry Farbman, Richard Crooks, Jacques Thibaud, Pablo Casals, Joseph Schwarz, Erna Rubinstein, Margarete Matzenauer, and Mr. Gabrilowitsch will be the piano soloist at the closing concerts of the season April 15 and 16.

Together with the Detroit Symphony Choir Handel's Messiah will be given December 27, and Bach's Passion according to St. Matthew March 30. This chorus is under the direction of the orchestra's conductor and assistant conductor.

The Detroit Symphony Orchestra is supported by the liberality of the citizens of Detroit. Like similar organizations, receipts from concerts do not cover maintenance expense. In the beginning, the late Horace E. Dodge contributed largely to the support of the Orchestra, and since his death Mrs. Dodge has continued the beneficence. Another staunch benefactor has been William H. Murphy, now President of the Detroit Symphony Society. Contributors to the Orchestra's Maintenance Fund have numbered from twelve to fifteen hundred individuals each year. Their contributions have ranged from one to one hundred dollars.

A special feature of the Detroit Symphony Orchestra's activities has been its educational work under the direction of Miss Edith M. Rhetts. Miss Rhetts not only lectures at the Young People's Concerts, but supervises courses in music appreciation in the public schools, and does much to further the cause of Detroit's music among the women's clubs and various business organizations and industrial plants of the city.

The executive offices of the Detroit Symphony Orchestra are in Orchestra Hall. D. Edward Porter is manager and M. A. Brigman assistant manager. The Mason and Hamlin Piano is the official piano of this Orchestra.



RAFAELO DIAZ



found himself able to qualify for an operatic post. Henry Russell, then managing director of the Boston Opera Company, heard the young tenor sing. The voice of the American appealed to Russell, and his style as well; whereupon a contract was signed and Diaz reported soon afterwards for duty.

His début took place in *Otello*, with a cast in which Mme. Emma Eames was the Desdemona. The rôles assigned the newcomer tenor were of varied sort, and they provided opportunity which later was to make him so useful a member of the New York Metropolitan Opera Company. Before that, however, Oscar Hammerstein engaged Diaz for appearances at his Lexington Avenue Theatre and Mme. Tetrazzini selected him to appear as her assisting soloist in a lengthy concert tour planned for her in the United States. The experience gained during his association with that distinguished artiste was of a distinct value to the young tenor, and it proved so in practicable fashion when he began, more and more, to fill concert engagements on his own account.

It was in 1917 that Diaz found himself a member of the New York Metropolitan Opera Company. His versatility made him available for characters of many kinds, and in them his sympathy and intelligent treatment of music and action was marked. As Nicias, the leading tenor rôle of *Thaïs*, Diaz appeared opposite Geraldine Farrar and another of his early successes was in *Le Coq d'Or*, also in *L'Oracolo*.

His extensive répertoire (he sings French, Spanish, Italian, and German as well as English) has been an important factor in his progress as a concert singer. The reviewer of *The New York Sun* observes that Mr. Diaz's success with his concert audiences is "somewhat unusual." This writer, attending one of the tenor's recent New York recitals, mentions that the auditorium was filled, and "not only was the program warmly received, but the applause which greeted him at the start was really as Caruso himself might have expected under the circumstances."

Mr. Diaz's professional engagements are booked by Daniel Mayer, Inc., New York. He makes records for Columbia.

MANY music artists, starting upon pianistic careers, have turned to singing and found recognition to justify that course. Rafaelo Diaz is one of their number, for he went to Germany from San Antonio, Texas, the city of his birth, to acquire the resources which might gain recognition for him as a professional pianist. He had not been long at the Stern Conservatory when, by chance, his instructor discovered his possession of a high tenor voice. There came then further testing and then—the pianoforte was subordinated to lessons in singing.

Then, as now, Italy was regarded as the land of song. So southwards went Diaz, to place himself under the tutelage of Vincenzo Sabatini. In a briefer space than ordinarily attends the preparation of a singer for public appearance, Diaz

SAMUEL DUSHKIN

EVEN MORE potent than heredity are the influences of environment . . . Samuel Dushkin was born in Suwalk, a small town in Russian Poland where the violin was a more popular plaything than baseball bats and kites. He, too, had his violin and learned to play it remarkably well, for at the age of nine he was touring Russia as one of its violin prodigies. When he was brought to live in the United States the following year, young Dushkin's fondness for his art did not wane. Under New York teachers such progress was made that he sought advanced training under Remy at the Paris Conservatoire, and then became a pupil of Leopold Auer.

He was preparing under Fritz Kreisler, for his professional début, when the war came, and he enlisted in the British Army. When the United States entered the conflict he was transferred to the American forces with a special assignment from General Pershing.

It was not long after the signing of the Armistice that Mr. Dushkin was ready to make a tour of France and England. Success marked his appearances in recital and with leading orchestras throughout Europe, likewise his début in this country which took place in New York, January 6, 1924. Note-worthy was that appearance with the New York Symphony Orchestra under Walter Damrosch, and the two recitals that immediately followed.

The same "fine musical sense" and "finished technical style" which had impressed the reviewer of the London Times established Mr. Dushkin's rank "among the notable exponents of his instrument," in the opinion of New York's Evening World critic. With a "tone large and beautiful" (New York Journal) this "musician of admirable seriousness" and "player of unusual skill" (New York Tribune) has won his following of admirers in Germany and Holland as well.

Last year he played but three months in this country, foreign engagements occupying the rest of his season. Following a tour of fifteen concerts in Germany Mr. Dushkin will return to the United States in December to fill recital engagements booked for him by Concert Management George Engles, New York, which extend until the end of March.

Independence of formula and tradition invite special interest in the programs of Mr. Dushkin. Names strange to many concert goers appear: Artok, Casadesus, Mondville, Simonetti, Kirman, Paradis, and Blair Fairchild, several of whose compositions have been dedicated to this artist. Nor do the "classics" always precede these novelties in program arrangement. "New" works by old masters have also been resurrected by him, as at his New York début he chose to play for the first time in America a forgotten concerto by Boccherini of Minuet fame.



CLAIRE DUX



FROM THE NIGHT of her New York début, in the Metropolitan Opera House with the Philadelphia Orchestra, Dr. Richard Strauss conducting, the American career of Claire Dux has been one of artistic and popular success. That occasion took place early in December, 1921, before a distinguished gathering. The subsequent appearances of Miss Dux have brought her before discriminating assemblages in all parts of the United States, her recognition being such as might be expected when an artiste of established European prestige appears in concert.

Born in Poland, Miss Dux began as a child to sing . . . which was not strange, considering that her mother was related to Clara Schumann, wife of the great composer. At twelve the little Claire ap-

peared as Gretel in a school presentation of *Hänsel and Gretel*; and it was not long after that she began in earnest the study of music. Her début was made in opera, in Germany. Gradually, as she developed in experience and artistry, Miss Dux was invited to sing at the leading opera houses of that country, and finally she went to the celebrated La Scala of Milan.

Miss Dux's début at the then Royal Opera of Berlin was as Mimi, in *La Bohème*, with Enrico Caruso singing Rodolfo. Thereafter the young soprano was sought by the foremost opera impresarios of Europe; and it was at Covent Garden that her singing so impressed Nellie Melba as to prompt that great artiste to write Miss Dux in terms of highest approval. Then followed engagements at the Royal operas of Stockholm and Copenhagen, where voice and style marked her as a singer of exceptional character.

Then came Miss Dux's visit to the United States, where she has since been engaged in her profession with increasing activity. There came, first, her début with the Chicago Opera Company, where she made a distinct impression, histrionically as well as vocally. Other appearances with that organization confirmed the favorable opinions as to this artiste's qualifications; and there followed her New York début, followed by other public efforts which served to make for her a place among the representative sopranos.

Among the favorable comments on Miss Dux's first New York appearance were those appearing in the *Herald* which stated that "the singer had a great success with the audience, which was deserved. She disclosed a beautiful voice of fine power and range which she had under admirable control."

Recent reviews of the art of Miss Dux cover her accomplishments in all parts of the country. "She has a charm, personal and vocal; a style which bespeaks a true aristocrat of her art," wrote the critic for the *New York Sun*, an opinion approximating that held by numerous other critics, west, south, and north. Miss Dux is with Concert Management Arthur Judson, New York and Philadelphia, and makes Brunswick records.

EASTMAN SCHOOL OF MUSIC

THE Eastman School of Music of the University of Rochester is a gift by George Eastman to that University. For its permanent establishment Mr. Eastman provided funds for the erection, on an ideal site, of the school building with the Eastman Theatre as a component part; for an adjoining building in which are installed scenic and construction studios and instruction rooms for the Eastman School of the Dance and Dramatic Action; for the Women's Dormitory building; and for an endowment of \$5,500,000, the whole gift approximating a total of \$12,000,000.

The Eastman School offers instruction in all branches of music to students of all ages and degrees of proficiency. It conducts courses leading to the degree Bachelor of Music, to the Eastman School Certificate, special courses, and a preparatory course, covering requirements for admission to the degree and certificate courses.

In its special courses are included opera training in a department which produces opera in the Eastman Theatre and from which has grown the Rochester American Opera Company; a course for motion picture organists offering complete preparation for professional work; a class for orchestral conductors, in which a junior symphony orchestra of about fifty players is utilized, and opportunity for training in all forms of ensemble performance.

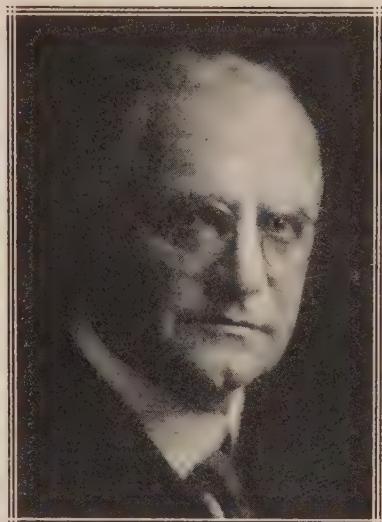
The Eastman Theatre, of which Eric T. Clark is manager, serves closely the educational interest of the School. It provides a seasonal musical program of metropolitan scope. It admits of public performance by students of professional capacity. Its orchestra of sixty-six players forms the nucleus of the Rochester Philharmonic Orchestra of ninety-four players, conducted this season by Eugene Goossens.

The Eastman School presents the Rochester Philharmonic Orchestra, conducted by Dr. Howard Hanson, in two public concerts, the programs of which are made of unpublished orchestral works by American composers.

In addition to its regular sessions, the Eastman School conducts a summer session, in which all its departments are in operation. Special courses for public school teachers of music cover all requirements made by public school curricula on teachers and supervisors of music.

The Eastman School of the Dance and Dramatic Action, established this season, will offer education in the dance as physical training, as recreation and accomplishment, and the instruction will culminate in preparation of students for professional appearance in musical entertainment of wide variety.

The officers of administration of the Eastman School are Rush Rhees, President of the University of Rochester, Dr. Howard Hanson, Director of the Eastman School of Music, and Arthur M. See, Secretary-Manager of the Eastman School of Music. Mr. See is also Director of the Summer Sessions.



George Eastman

MISCHA ELMAN



FULL SEVENTEEN years ago it is that Mischa Elman first brought his violin to this country and established that reputation which has been accumulating new lustre each succeeding season. Europe had already known him four years—ever since that memorable Petrograd début. That, however, was only Mr. Elman's official début; his adventures in concert giving really commenced at the age of five.

He had started even earlier his study of the violin under his father, a gifted amateur musician and school teacher, and had made many public appearances through the Russian provinces before he was sent to the Imperial School of Music at Odessa for more advanced study.

He had been there just sixteen months when Leopold Auer heard him play and took him to Petrograd as a member of his class at the Conservatoire. That was in 1903. Within one year Professor Auer was ready to present his twelve year old prodigy to the Petrograd public. The news of this young violinist reached Berlin where he was invited to play the following year. His performance of the Tschaikowsky concerto confirmed all rumors that had preceded him and demands for this artist took him to all the important music centers of Europe during the next three years.

It was at a Russian symphony concert, during January, 1918, that Mr. Elman was first heard in this country—with such emphatic success. During his subsequent thirteen tours of the United States he has played in nearly every city on our concert map, and repeatedly with our foremost orchestras. In 1920-21 he visited the Orient—the first celebrated violinist to do so. His tour opened at the Imperial Theatre in Tokyo, where he was obliged to give six concerts on six consecutive evenings. There are few countries where music is patronized in which Mr. Elman has not been heard.

In his chapter on Violinists Now and Yesteryear, in *Unicorns*, the late James G. Huneker sums up written opinions about this artist with, "United to an amazing technical precision there is a still more amazing emotional temperament, all dominated by a powerful musical and mental intellect that is uncanny. In the romantic or virtuoso realm he is a past master . . . often, self-intoxicated, he intoxicates his audiences with his sensuous compelling tone."

Last season Mr. Elman added to his laurels as a soloist, those of an ensemble player. Together with Edward Bachmann, Nicolas Moldavan, and Horace Britt, he gave three string quartet concerts in New York "that for fine nuances, exceptional charm and melting tenderness", in the opinion of Olin Downes of the *New York Times*, "would be hard to equal." The Elman Quartet will be heard in New York again this season, and possibly other cities.

Mr. Elman makes Victor Records, and uses the Steinway Piano. Max Endicoff, Aeolian Hall, New York, is his manager.

ELSHUCO TRIO

THIS TRIO'S name is an acrostic on the name of Mrs. Elizabeth Shurtleff Coolidge and was chosen by Willem Willeke, its founder, in recognition of all that Mrs. Coolidge has done to stimulate and advance interest in chamber music in this country.

After Mr. Willeke's long association with the Kneisel Quartet, and other ensembles abroad before that, it was only natural that he should have desired to form an organization which he might personally direct. Busy as he was with his recital activities and teaching he founded the Elshuco Trio in 1917.

Associated with Mr. Willeke are William Kroll, violinist, and Aurelio Giorni, pianist.

Mr. Kroll is a native of New York. His marked talent as a violinist attracted attention in early childhood, and he was sent to Berlin for advanced study with Henri Marteau. Returning to New York he placed himself under the tutelage of Franz Kneisel at the Institute of Musical Art. His training under this veteran ensemble player qualified him for Mr. Willeke's choice.

Rome was the birthplace of Mr. Giorni. At the age of fifteen he graduated from Sgambati's piano class at the Roman Academy of Saint Cecilia. During his years of concertizing that immediately followed he further studied piano with Busoni and composition with Humperdinck. He has composed many songs, several violin pieces, including a sonata, a piano trio and a symphony. With the Trio he plays the Steinway Piano.

Of Mr. Willeke's career an account will be found on a separate page.

In the opinion of Richard Aldrich of the New York Times these three players form "one of the finest chamber music organizations to be heard in New York. . . . Under the leadership of Mr. Willeke they have possessed themselves of many of the rarest qualities and most recondite secrets of chamber music performance." W. J. Henderson has written of them in the New York Sun, "In the co-operation of workmanship and understanding in ensemble, they have probably, as an organization, no excelling peer extant. Great tonal beauty, balance, repose and fine style mark their work."

This Trio made music history last year in performing for the first time in public anywhere the complete cycle of Brahms's chamber music. This was given in eight New York concerts with the assistance of the Festival Quartet of South Mountain (an ensemble founded by Mrs. Coolidge in connection with her Berkshire Chamber Music Festivals) and several New York symphony players. A Schubert cycle is being given in New York this season.

A special feature of their work includes the giving of historical programs at colleges, conservatoires and before clubs. Brunswick records have brought their playing, also, before innumerable numbers of music lovers.

Appearances by the Elshuco Trio are arranged through Miss Emma Jeannette Brazier, 100 West 80th Street, New York.



MIGUEL FLETA



YOUTH IS NO HANDICAP when a tenor possesses those gifts which delight opera goers. A brilliant voice and interpretative resources of an order promptly to be recognized by an impresario won for Miguel Fleta his opportunity to sing a leading rôle in Trieste's opera house within a few days of his twenty-second birthday. That performance of Zandonai's *Francesca da Rimini* proclaimed the arrival of a new tenor equipped to command his rank among celebrities. In less than three years he had made his début at New York's Metropolitan, and in a manner to fulfill that proclamation.

Twenty-eight years ago December 28, 1925, Mr. Fleta was born in Albalate, near Saragossa, Spain. His father, a merchant, was an amateur player of many

instruments, and in sympathy with his son's aspirations. With the maturing of young Fleta's voice it was evident that professional possibilities existed. From his father and the village padré he received his first singing lessons, and by nineteen progress was such as to warrant sending the youth to the Barcelona Conservatory for serious study. Here he was taught by a well known mezzo-soprano, who was temporarily accepting pupils during the war.

In December, 1919, came his opera début in Trieste. The success of that event brought engagements to sing in Vienna, Budapest, Prague, and Venice in rapid succession. Further prestige came with those appearances at Monte Carlo, Rome, Palermo, Naples, and Bologna which occupied his second year before the public. January of 1922 found Mr. Fleta filling his second engagement at Rome's Costanzi. Thence to South America's leading opera houses, Mexico and Havana. Reengagements at Madrid, Buenos Aires and Rio de Janeiro preceded his début at the Metropolitan, November 8, 1923, in a performance of *Tosca* with Mme. Jeritza and Signor Scotti. . . . "A notable acquisition to the Metropolitan Opera Company," pronounced H. C. Colles in the *New York Times*. "He had not sung more than a few tones," wrote the American reviewer, "when his listeners realized that they were being regaled with a voice of extraordinarily fine texture, extensive in range, capable of power and softness, and expressive in its utterance." "There was no doubt of the sincerity of his welcome," as the *Evening World* recorded.

For his third consecutive season this young Spanish tenor is singing at the New York opera house where he has firmly established himself as one of its favorite tenors. His extensive repertoire has made him a valuable member of that company. Included in Mr. Fleta's list of leading rôles are those of Carmen, Andrea Chenier, Manon, Romeo and Juliet, *Francesca da Rimini*, Pagliacci, Cavalleria Rusticana, Mefistofele, Tosca, La Dolores, Rigoletto, Aida, I Compagnacci, Guarany, L'Amico Fritz, and La Bohème.

This artist's records are listed in the Victor catalogue.

FLONZALEY QUARTET

CONNOTING the widening growth of chamber music's popularity—as well as the degree of favor established by this ensemble—are the twenty-three hundred appearances made by the Flonzaley Quartet during its twenty-one years before the public. Of those, eighteen hundred took place in this country, and five hundred abroad. No less than sixty recitals have they played in New York; but even more significant of the growing

interest in chamber music are the number of its reengagements in the smaller cities. For the sixteenth consecutive year this Quartet opens its season at the Westover School, Middlebury, Conn. Sixteen times has it played in Aurora, N. Y., and several places no larger have heard the Flonzaleys a dozen times each. Altogether they have appeared in more than four hundred American cities. Seven transcontinental tours have been made.

This Quartet was founded by the late Edouard de Coppet and Alfred Pochon in 1903, for the personal enjoyment of the former and his friends. He did not share the Quartet with the public until the second year of its existence. Its name—literally translated “brooklet”—was taken from Villa Flonzaley, the Swiss home of Mr. de Coppet.

Of the original quartet three players remain: Adolfo Betti, first violin; Alfred Pochon, second violin; and Iwan d'Archambeau, 'cellist. Ugo Ara was the original viola player. During the war he was succeeded by Louis Bailly, he, in turn by Félicien d'Archambeau, and Nicolas Moldavan.

Mr. Betti is a native of Bagni de Lucca, Italy, and a gold medal pupil of César Thomson at the Liège Conservatoire in Belgium. He became a professor at the Brussels Conservatoire in 1903. Mr. Pochon is also a Thomson pupil, and a former member of the Thomson Quartet. He was born in Lausanne, Switzerland. Mr. d'Archambeau was born in Liège, Belgium, and was well known abroad as a solo 'cellist before joining the Quartet. Mr. Moldavan is a Russian, and a former member of the Lenox and Elman quartets.

Though largely devoted to the classics, the Flonzaley's programs have always been rich in novelties, including first performances in this country of works by Stravinsky, Schoenberg, Reger, Bloch, Milhaud, Enesco, and the American composers, Albert Spalding, Samuel Gardner, Daniel Gregory Mason, David Stanley Smith, Templeton Strong, Charles T. Griffes, Victor Kolar, E. Grasse, and Ernest Schelling.

“In suppleness and rhythm, equilibrium of tone, and penetrating grace” they have “attained” perfection is the belief of the Paris Figaro's reviewer. The late James Huneker once wrote, “They play more like angels than men.”

The Flonzaley Quartet makes records for the Victor Talking Machine Company. Its tours are booked by Loudon Charlton, New York.



ANNIE FRIEDBERG ARTISTS



AMONG THE ARTISTS under the management of Annie Friedberg who have commanded recognition for noteworthy achievement is Myra Hess, the English pianiste. Miss Hess was born at Hampstead, London, the youngest of four children. She was but five when her music studies were begun; and it was only two years later that she had advanced sufficiently to be admitted to Trinity College, London. From her eighth to her thirteenth year Miss Hess was a student at the Guildhall School of Music, whence she went to the Royal Academy of Music to become a pupil of Tobias Matthey.

There Miss Hess won the gold medal for pianoforte playing, and was made successively Associate and Fellow. Her début took place at Aeolian Hall, London, January 25, 1908 and was attended by a success which resulted in invitations to play as soloist in important orchestral concerts in Royal Albert and Queen's Halls. Thereafter she launched upon tours of Great Britain and the European continent; and her artistry and prestige grew steadily to a pronounced degree.

The American début of Miss Hess, which took place in New York in 1922, brought her immediate acceptance as a distinguished pianiste. "A strongly artistic individual personality," was the declaration of the New York Times reviewer who felt also that her interpretations were "deeply engrossing through their vitality, finesse, and subtle qualities, that intensity and glowing warmth." Columns of highly commendatory comment by distinguished chroniclers have been written of this artiste.

DUSSELDORF was the birthplace of Rudolf Laubenthal, who for two successive seasons has sung leading tenor rôles in the German répertoire at the New York Metropolitan Opera House. It was his father, then a leader of the Dusseldorf city government, who desired for the son a medical career; and the younger Laubenthal devoted eight years to the study of medicine at Munich, Strassburg, and Berlin. But Mme. Lilli Lehmann heard Mr. Laubenthal sing, and advised a vocal profession. Then came, at length, his opportunity to appear at Berlin's German Opera House.

His activities interrupted by the world war, this artist resumed them after the armistice; and he has progressed since that time to a point which has gained for him an enviable position, in America as well as in Europe. Deems Taylor, of the New York World, wrote after the New York début of Mr. Laubenthal that "He is by far the best singer of Wagnerian tenor rôles that has been seen about the Metropolitan since the war." And W. J. Henderson, in the

New York Sun, was of the opinion that "as Walther von Stolzing he is a decided acquisition to the Metropolitan company." According to H. T. Finck, then critic for the New York Evening Post, "His voice was a feast to the ears—it poured from his throat so easily. . . ." Other newspaper commentators recorded highly favorable opinions of the newcomer, who has continued to grow in their estimation. Versatile, Mr. Laubenthal is equally equipped to sing rôles in other than the German répertoire.



ANNIE FRIEDBERG ARTISTS

ELSA ALSEN calls herself a nomad. She was born in Russia, her father being Norwegian and her mother French. She admits to having had, at different times, nine teachers and to having gotten from each the best possible. Miss Alsen's career began in concert and oratorio, but not until some six years ago did she mature as a dramatic soprano. In the rôle of Leonora, in *Fidelio*, she made her first vivid impression upon her hearers. . . during the one hundred fiftieth anniversary of Beethoven's birth. Thereafter Miss Alsen received invitations to appear frequently in opera, as well as in concert and recital. Her appearances in the United States with the Wagnerian Opera Company, two years ago, focused upon her the attention of music connoisseurs. They recognized and stressed her resources; and in such roles as Brünnhilde, and Isolde she moved deeply her listeners—through her dramatic art no less than by reason of vocal and interpretative gifts.



"Her Valkyr cry was triumphantly free and clear, and was really sung," declared Deems Taylor in the World. "Tristan was repeated, with Elsa Alsen, whose realistic acting and beautiful, impassioned, singing placed her on a level with her greatest predecessors," wrote H. T. Finck in the Post. Other New York chroniclers, as well as those in the many cities where the soprano appeared, added their approval. Then came concerts, orchestra and others. Miss Alsen is to make several guest appearances this season with the Chicago Civic Opera Company.

FINESSE AND ARISTOCRATIC STYLE are qualities which have been emphasized by discerning listeners as belonging to George Perkins Raymond, an American tenor who is devoting himself exclusively to concertizing. The critic for the Providence Evening Bulletin, in one sentence of his review touching on Mr. Raymond's appearance in that city, agreed with many of his confrères in other communities when he wrote: "He sang with ease, a splendid diction, and artistic interpretation." These are indeed qualities for the concert artist, and the preparation of the tenor for his career was one enabling him to command them.

Mr. Raymond was born in Akron, Ohio. His preparatory studies took place at the Hotchkiss School, and at the Asheville School, of Asheville, S. C. Having matriculated at Yale, Mr. Raymond was about to enter when the United States entered the world war—which disposed of his university ambitions. For the young American entered an officers' training camp, received his commission as a lieutenant, and saw service . . . though he did not get to the front in Europe. Peace declared, Mr. Raymond returned to his country. Music, which had been his hobby, appealed to him more strongly than ever, and he took up again his studies in singing, under Mme. Schoen-René, with such results that within a few years he was prepared to make his début. That was in 1924, yet in the intervening time this young artist, who speaks fluently several languages, has engaged the interest of music patrons in many communities and is growing steadily in his art.



ANNIE FRIEDBERG ARTISTS



WRITING OF BEATRICE MARTIN in the New York Times, on February 5, 1925, Olin Downes stated: "A voice of natural charm and pleasing tunefulness carried Miss Martin successfully through a song recital in Aeolian Hall last evening. . . . She was most effective when least emphatic; it was a voice one wanted to hear. Her program was as interesting in its choice as it was pleasant to the ear." That opinion has been concurred in by other experts, as, for example, by the recorder for the Boston Transcript who termed her tones "charmingly beautiful" and who felt also that "she has

made her own every art, every artifice of the singer." Miss Martin is an American (she was born in New York City) and has received much of her training in her own country. Nevertheless she has gone to Europe for what she felt she required, and Berlin was her place of residence for studies in both vocal and dramatic arts. While there Miss Martin specialized in German lieder, to be added to her French répertoire, and songs of other schools.

A linguist, this artiste is thus enabled to deliver her texts with both a full understanding of their meaning and a diction which artistic circumstances demand. This latter quality was mentioned by Maurice Halperson in the New York Staats-Zeitung who wrote: "Her diction is excellent." And the Boston Herald reviewer pointed out that "She sang with freedom and warmth. The French tongue, too, to judge from the Massenet air, seems best to favor her tone, though she sang the Wolf song with much dramatic intelligence."

RECOGNIZED AS AN ARTIST first in his own land, then in Europe, has been the fortune of Mayo Wadler, the American violinist. Now, after an absence from the United States for two years, he has returned; and there will be a definite interest to hear this young musician and to observe the extent of his growth during the period he has been appearing in the music centers of the old world. It was at the age of eight that this violinist was introduced to an audience, in New York's Carnegie Hall. Five years later Professor Willy Hess heard the lad, and became so interested that he took him to Berlin where he placed him in the Royal Academy of Music. At that celebrated institution young Wadler distinguished himself, and was the one soloist elected to represent the Academy at the Joachim festival, held shortly before the outbreak of the late world war. In 1918 Mr. Wadler made his formal début in New York City, and his reception justified the approval which had been bestowed on him by foreign music patrons. There was also a warm press for this young artist, who was soon engaged to tour with Enrico Caruso, then with Luisa Tetrazzini, and later as violin soloist with Rosa Raisa. Born in 1895 in New York City, Mr. Wadler began his studies under Robert Moss. He has been from the first a champion of modern music, and of new American compositions. He will remain in the United States, filling engagements, during the whole of 1925-26.



OSSIP GABRILOWITSCH

A PROPER music atmosphere may reflect its influence in large ways. In the case of Ossip Gabrilowitsch this appears to have been so, for he had the example set by his mother, an excellent pianist, and two brothers who played the piano and 'cello. He never was urged to play, which perhaps is responsible in part for his desirings, at the age of six, to take pianoforte lessons. This was in 1884, in Petrograd, the city of his birth. Drawing and painting held with music an equal interest for the child—until he was nine. It was then Anton Rubinstein heard him play the piano and declared to Gabrilowitsch père that music should be his son's career. Those early days were passed in the Petrograd Conservatory from which Gabrilowitsch graduated when he was sixteen, gaining the coveted Rubinstein prize—the highest honor that it confers.



There had been painstaking study in the various branches of music theory and composition, under Liadow and Glazounow; and a ripening of those varied gifts which later were to make their possessor an international figure. So was the arrival of Gabrilowitsch at Vienna, to study with Leschetizky, peculiarly timely. Two years of work under that master, then in 1896 the début, in Berlin.

The name Gabrilowitsch had already gone across the Atlantic to the United States some time before his first visit to that country, twenty-five years ago. Distinguished recognition attended that first pianistic tour, which was surpassed when Gabrilowitsch returned two years thereafter . . . a custom followed regularly until 1914, when he made the United States his home, five years after his marriage to Clara Clemens.

His New York début as a conductor will be a long remembered event. With an orchestra recruited from amongst the several then in that city Gabrilowitsch disclosed evidences which had prompted his success in 1906 when, conducting as guest in Paris, Vienna, and Manchester, he had not followed Richter in vain.

A repetition in 1918, of the New York undertaking brought Gabrilowitsch invitations from each of several of the great symphony orchestras to become its permanent conductor. Detroit emerged victorious; and in the seven years of his leadership he has brought that organization to a place alongside the foremost in the world.

Here is one of the few musicians who follows his profession under virtually ideal conditions. So admirably is his time divided that both the Detroit Symphony and the Gabrilowitsch pianoforte career profit through it. To each does this artist bring vitality and freshness; culture and an aristocratic taste.

Mr. Gabrilowitsch will be musically busy during the season to come: Conducting and playing . . . his pianistic appearances under the management of the Metropolitan Musical Bureau, of New York.

AMELITA GALLI-CURCI



SOME NAMES, in the course of time, become household words, and one of these is Amelita Galli-Curci. It was November 18, 1916, that Mme. Galli-Curci made her American début, as Gilda in *Rigoletto*, at the Chicago Auditorium. She had accepted an offer from Maestro Cleofonte Campanini for two guest appearances, at three hundred dollars each. Hearing her for the first time, at the final rehearsal he offered her a long-term contract on flattering terms. Thereafter Mme. Galli-Curci sang continuously with the Chicago organization, one of its most valued members, and a favorite whose appearances were attended by huge audiences. In the beginning, however, the petite coloratura soprano had no idea of entering the field of song. Her parents were gentlefolk; her father a banker in

Milan, Italy, the city of the singer's birth. As in all cultured families of Europe, it was deemed proper that the daughter of Signor and Signora Galli should know music, so she began the study of the piano at the Milan Conservatory of Music. Even at thirteen the little Signorina Galli spoke five languages, and three years later, when she graduated from the conservatory, she carried off the first piano prize.

As would have been expected, with the business reverses sustained at that time by Signor Galli, little Signorina Amelita turned her attentions to her piano as a means of helping. Pietro Mascagni, the composer, chanced one day when calling at the Galli home, to hear the daughter sing, and it was largely on his counsel and urging that the voice which now charms so many was trained for the art of song.

Three years of self-teaching (for the Galli family had not the means to pay for lessons)—at the end of which time her father had re-established himself—prepared Signorina Galli for her début. Accompanied then by her mother, the singer journeyed to Rome, where she made her first appearance at the Costanzi Theatre as Gilda in *Rigoletto*. There followed visits to the cities of Turin, Alexandria, Cairo, and St. Petersburg (where Signorina Galli sang before the late Czar), Barcelona, and Madrid. Season succeeded season, and the singer's resources grew, and with them her répertoire.

An opportunity thereupon presented itself to go to Buenos Aires, and was accepted. In that South American country Mme. Galli-Curci widened her fame. And she traveled farther northwards, later to be heard in other nations. Arriving at Havana, and the United States being near, the prima donna completed her travels to the land she had long wished to visit. She arrived in New York in the summer of 1916; and the following November brought her before the public which is now so completely hers.

From the beginning of her career in this country it became necessary to apportion the time of the diva between opera and concert. For after her first

AMELITA GALLI-CURCI

appearances in the latter form of the singing art demands for her presence became legion. And her début in New York with the Chicago Opera Association, in 1918, settled matters. She was as tumultuously received in that city as she had been in the metropolis of the west.

After her *Dinorah* in New York—an opera the prima donna selected to make her formal artistic entry into the nation's music center—Mme. Galli-Curci was heard in other coloratura soprano rôles. *Gilda* in *Rigoletto*, *Violetta* in *La Traviata*, *Juliet* in *Romeo and Juliet*, *Rosina* in *Il Barbiere di Siviglia* followed one another. Then, with the passing of the seasons, the diva was heard in additional characters which served to demonstrate the extent of her versatility.

Back and forth across the United States she traveled, appearing now in opera and again in concert. The largest auditoriums were packed with people eager to hear her, and at advanced prices. Finally in the spring of 1924, at the close of her eighth consecutive season in America, and following ten other appearances in Southern California, came her appearance in Hollywood Bowl with twenty-five thousand persons present.

Meanwhile, in the late winter of 1921, Mme. Galli-Curci joined the New York Metropolitan Opera Company; and there again did throngs go to hear her. Just one year ago was she first heard in England. That was without question one of the most remarkable concert tournées any country has ever known. The first London concerts were completely sold out, months in advance. At every city there was the same keen desire to hear and to see the celebrated artiste about whom the people had read so much.

Each season for Mme. Galli-Curci was made a trifle lengthier than the one preceding, and still it appeared physically impossible for her to visit every community which was anxious to hear her. When, in the spring of 1925, she agreed to make the journey to Australia and New Zealand, her duties made her year of vocal efforts nearly twelve months long. That tour matched fully her conquests in England; and old time records for monetary receipts were broken.

Mme. Galli-Curci began her 1925-26 activities on October 14. She will remain for the entire season in the United States, devoting herself to concerts from October to January, and from late February to the middle of May, which will require her presence in more than sixty cities. From early January until the middle of February she will resume her place at the New York Metropolitan Opera House, appearing in various rôles, most of which are familiar to her public.

Mme. Galli-Curci makes records exclusively for the Victor, and uses the Steinway piano. She is under the world management of Evans and Salter, 527 Fifth avenue, New York City.

FRASER GANGE



his first Queen's Hall recital—though ten more study years were spent with this teacher.

It was not long after that London début that opportunities came for concert and oratorio appearances throughout England and Scotland. Modest were those beginnings, but repeated successes in time brought prestige to the name of this young baritone—for during those intervening years the Gange voice had risen to baritone range.

Then came a recital tour of Australia with Mme. Sherwin. His reception there was such as to invite a return after completing his service with the British Army during the war. Together with his wife, Amy Evans, the Welsh soprano, he sang one hundred and eighty-seven concerts during the ten months of his second Australian tour, followed by fifty-two concerts in New Zealand cities. Thence to America.

That song recital at New York's Aeolian Hall, January 18, 1924, marked the beginning of a series of appearances that was to win a large following of admirers here—for range, voice, vocal and interpretative art were of a standard to impress the discriminating. More than twenty times has Mr. Gange sung the soli of Beethoven's Ninth Symphony since coming to the United States. Seven times he has sung with the New York Symphony Orchestra, on tour and in New York, nine times with the New York Philharmonic, and he has appeared with the Minneapolis and Cincinnati symphony orchestras in addition to his many recital engagements. He was chosen to sing at the Berkshire Chamber Music Festival in 1925, and was invited by Willem Mengelberg to sing the baritone cantata especially written by Mr. Mengelberg for the opening of New Steinway Hall, in New York, October 25, 1925, which the composer conducted.

Nine opera rôles, forty oratorios, four hundred German songs, three hundred French songs, and more than twelve hundred American, English and Scotch songs are in this artist's extensive repertoire. . . . Mr. Gange's engagements are booked by Concert Management Arthur Judson, New York and Philadelphia.

THAT FRASER GANGE sang his first concert at the age of fourteen may not be remarkable, but that he sang it as a full-fledged basso instead of in treble tones is. Voice maturity had come to him early—at the age of eleven. He was only sixteen when he understudied Mephistopheles in Faust and sang the bass soli in a rendition of Handel's Messiah. . . . He has made his débuts in concert, opera and oratorio before most male singers settle down to serious study.

Since Mr. Gange's father was a baritone singer there was little difficulty in obtaining parental permission to follow music professionally. So at the age of eighteen young Gange left his native Dundee, in Scotland, for London to prepare seriously for a career. He had studied with Mme. Amy Sherwin just one year when he gave

RUDOLPH GANZ

A LAD OF EIGHT years does not commence the study of the violoncello and of the pianoforte at the same time unless his fondness for music, as music, is greater than his ambition to attain a virtuoso's command of some instrument . . . Thus, from the very beginning of his music study, did Rudolph Ganz chart the course of his career—a course to which he has held through the various activities of his progress.

This Swiss musician (he was born in Zurich, February 24, 1877) stepped before his first music audience, not as a pianist or conductor, but as a 'cellist. That was five years before he appeared, at the age of seventeen, with the Municipal Orchestra in Lausanne to play Beethoven's C minor piano concerto. The success of that event brought the determination to specialize on this instrument. After further study with noted teachers in Strassbourg, and with Busoni in Berlin, came his official début as a pianist. His playing of three concertos with the Berlin Philharmonic Orchestra that evening in December, 1899, at once established his prestige with connoisseurs. Just four months after this event Mr. Ganz reappeared with the Berlin Philharmonic—this time to conduct his Symphony in E. There immediately followed an offer to become dean of the piano department of the Chicago Musical College. There he taught for five years.

Not until February, 1906, did Mr. Ganz make his New York début. The success of his playing with the New York Symphony Orchestra under Felix Weingartner was epigrammed by the Sun's reviewer: "the short-haired Ganz is man's pianist, as the short-haired Weingartner is man's conductor." European concerts engaged the pianist for the next three years; eight of the next nine were spent concertizing in this country. More than two hundred cities of the United States and Canada heard Mr. Ganz during these tours.

He was then invited to lead the St. Louis Symphony Orchestra as one of its "guest" conductors in 1921 and the impression he made in that concert resulted in his being engaged, in March of that year, as permanent conductor of this orchestra. In 1923 the contract was renewed for three years.

"A first class conductor . . . who knows what he wants and how to evoke it from the players under him," was the impression made upon F. D. Perkins of the Herald Tribune when Mr. Ganz led the New York Philharmonic during a week of its Stadium concerts last summer. His "guest" appearances have also included concerts with the Los Angeles Symphony Orchestra (1923) and at the Hollywood Bowl (1925).

Since going to St. Louis his appearances as a pianist have been not less than twenty each season, including solo engagements with the Minneapolis and Detroit Orchestras. His more than two hundred songs and many piano compositions indicate that he has not forsaken composition.



DUSOLINA GIANNINI



MORE OFTEN in fiction than in real life are careers launched so unexpectedly and with such attending success as was Dusolina Giannini's. There were only forty-eight hours in which to prepare that group of songs which she was asked to sing before a Schola Cantorum audience in Carnegie Hall, New York, that evening of March 14, 1923, in substitution of a suddenly indisposed artiste. The "triumphant success" of that début and the "genuine enthusiasm" which it evoked has been duly recorded by H. T. Finck, W. J. Henderson and other New York reviewers. . . Success had come literally over night.

Before Miss Giannini had completed her last song, Conductor Henri Verbrugghen, who happened to be in that audience, had engaged her to sing with the Minneapolis

Symphony Orchestra the following season. The next day a contract to make records for the Victor Talking Machine was offered her, and signed. (Her father, Ferruccio Giannini, was one of the first singers engaged to sing disc records for this company.)

Within one year from her début this artiste had made forty-five appearances, fourteen of which were in New York. Included in these were solo engagements at three of the largest music festivals in the country and at eight symphony orchestra concerts. She enjoyed the distinction of being the only vocalist engaged to appear with the New York Philharmonic and New York Symphony orchestras that season.

It was on June 19, 1924, that Miss Giannini made her London début—exactly forty-four years after the first London appearance of Mme. Marcella Sembrich, her teacher—and "she convinced those who had come to doubt that she was really as wonderful as report made her out to be," declared the writer of the *Daily Sketch*.

Then, after another busy season in the United States, came Miss Giannini's Berlin début May 12, 1925. The enthusiasm of Berlin public and reviewers resulted in invitations to sing at the Staatsoper in Hamburg and at the Staatsoper in Berlin. When Miss Giannini made her début at the Hamburg opera house September 12, 1925, a wireless message to the *New York Times* credited her with making the "greatest success of any foreign artist since the war. After the final curtain the entire audience crowded to the front of the theatre and gave the American (she was born in Philadelphia, Pa.) an ovation seldom witnessed in Hamburg. . . The well-known teacher, Dr. Weismann, sees in Giannini the greatest Aida since Destinn." Her Berlin opera début was scheduled for October 5, too late to be commented upon in this edition.

The season of 1925-26 finds Miss Giannini making her third concert tour of the United States under Concert Management Daniel Mayer, Inc., New York. In recital she uses the Steinway Piano.

WALTER GIESEKING

A DIGEST of foreign critical opinion presages the advent of a strikingly individual pianist in Walter Giesecking, who comes for his first tour of the United States in January, 1926.

"The most modern virtuoso of them all," declared Dr. Adolph Weissmann in the Berliner Zeitung am Mittag, "full of highest sophistication in coloring and shadow—an artist of magnetic attraction." "It is long since one has been so enthralled by the mere beauty of piano tone," wrote the London Times reviewer in March, 1925, "he combines an astonishing clearness of detail with a richness of tone which is quite outside one's experience." "A specialist unrivaled in his own field," claims the London Telegraph writer.

Though born in Lyons, France (November 5, 1895), Mr. Giesecking is a German citizen by inheritance. His father was a medical practitioner whose field of service, during the first sixteen years of his son's life, was the French and Italian Riviera. It was not until 1911, when Hanover, Germany, became his home, that young Giesecking decided upon the career of a professional pianist. There, under Karl Leimer at the Hanover Conservatory, those talents, so marked in childhood, were given expert schooling.

When, as a matured artist, this young German began to command the attention of discerning listeners, there was observed in his interpretative talent a definite sympathy for the modern impressionistic and expressionistic schools of composition.

His featuring of concertos by Marx, Pfitzner, and Kopsch, De Falla's Nights in Spanish Gardens (for piano and orchestra), Hindemith's Second Chamber Music (for piano and twelve solo instruments), and the recital compositions of contemporary writers has marked him a champion of that which is "modern" in piano literature.

That this pianist's interpretative gifts also embrace the classics is attested by many writers. "With such a temperament it has been easy for him to pass from one music epoch to another; from Scarlatti to Bach, from Beethoven to Schubert," states the Giornale d'Italia. "Not a note out of place, either in the music or the playing," wrote the London Morning Post critic of his Scarlatti.

Europe has known Mr. Giesecking for several seasons, and conservative critics there ascribe to him master craftsmanship and musicianship intuitive.

This pianist makes his first appearance in America January 10, 1926, at Aeolian Hall, New York. One week later he is soloist with the New York Symphony Orchestra. Charles L. Wagner, New York, is arranging Mr. Giesecking's tour, which extends through January, February, and March, 1926. In recital and concert he uses the Baldwin Piano.



BENIAMINO GIGLI



son. For ten years he sang there, frequently as tenor soloist.

Even then visions of music achievement in the realm of the theatre appealed to this lad; so he worked at his music, and to such advantage that in time he was admitted to the Rome Conservatory, under Professor Rosati.

Progress altogether unusual attended the endeavors of the young Gigli; he had, it appears, the flair for singing. In a relatively brief time he was ready for a serious effort; then came his operatic début, in 1914, at Rovigo, which is near Venice, as Enzo in *La Gioconda*. Success met this introductory appearance, which was followed by other endeavors until within a very few years he had become a nation wide favorite, in demand at Turin, Palermo, Bologna and other Italian cities where opera is well given. Presently the young artist was heard at Rome's Costanzi, the San Carlos in Naples, and finally in the one and only La Scala of Milan.

Toscanini having appraised the resources of Gigli selected him to sing Faust in *Mefistofele* during the Boito Festival of November, 1918. Again was the outcome satisfying to competent judges, and perhaps had something to do with the invitation extended Gigli to create the tenor rôle in Mascagni's *Lodoletto*. A South American voyage, to the Colon Theatre of Buenos Aires, was the next upward step in this career with appearances also in Montevideo and Rio de Janeiro; and it was during this tournée that Gigli sang, for the first time in that country, the first tenor rôle in Mascagni's *Piccolo Marat*.

At length the tenor's signature was affixed to a New York Metropolitan Opera contract. Gigli made his United States début five years ago this November, in *Mefistofele*. His reception was enthusiastic; and in *Andrea Chenier*, *La Traviata*, *Cavalleria Rusticana*, *Bohème*, *Rigoletto*, and *Tosca* he rose in public and critical esteem. It was in 1922 and 1923 that this artist sang in the revivals of *Le Roi d'Ys* and *Loreley*; and last year made noteworthy *L'Africana* and *La Gioconda*. Occasionally Gigli consents to appear in concert, under the management of R. E. Johnston, of New York. He has made numerous records for the Victor Company.

CHURCH MUSIC must always have its place, and yet the extent of its appeal will doubtless be qualified by the excellence with which it is performed. In Recanati, Italy, there is a large church, one wherein may be found a benignant padré who will tell you of the throngs which once packed that edifice, barely a decade ago when a youth was tenor soloist of the choir.

His name was Gigli, and those who knew him well called him Beniamino. All this was not so very long after March 20, 1890, when the now distinguished opera singer was brought into the world which listens to him eagerly whenever he lifts his voice. Gigli started his music very young. When he seemed to be prepared his father, who was sexton of the church referred to, found a chorister place for his

THE GOLTERMAN OPERA PROJECTS

IT WAS IN 1910 that Guy Golterman, then a practising attorney in St. Louis, organized the St. Louis Grand Opera Association, consisting of one hundred prominent business men of the city, to underwrite a brief season of opera to be given there by the New York Metropolitan. During the fourteen ensuing years Mr. Golterman continued to be identified with opera enterprises, always as an avocation, and without experiencing a monetary deficit.

For five years Mr. Golterman headed the committee which sponsored the St. Louis visits of the Chicago Opera Association. Then, since opera and its occasional management appealed to him, he acquired for occasional brief seasons the San Carlo company; and during the two visits to St. Louis of the Boston-National Opera Company (beginning with Mme. Pavlova and her Ballet Russe) it was Mr. Golterman who made the preliminary arrangements, and who was the managerial pivot upon which things turned. Out of those experiences there grew a perspective, and with the welfare of the city of his birth always at heart Mr. Golterman perceived, in 1917, an opportunity wherein it might be advanced. Approached by the St. Louis Advertising Club to suggest some fitting entertainment during the convention of Advertising Clubs of the World, Mr. Golterman turned to opera . . . and recommended that the natural amphitheatre in Forest Park have erected in it a permanent stage. It would not serve merely for that particular enterprise; its possibilities for other endeavors were readily apparent to one having imagination.

Aida, presented upon a huge scale by Mr. Golterman, moved St. Louis to enthuse over Forest Park as a place where opera might be given in the future. The establishment of the Open Air Municipal Theatre, of which Mr. Golterman and Mayor H. W. Kiel were the original founders, came as a direct result.

Called east in that year, and compelled because of his business affairs to spend the greater portion of his time in Washington and New York, Mr. Golterman had momentarily to abandon the rôle of impresario. But in 1924 he returned to St. Louis, and once again in Forest Park, he restored to its open air theatre serious opera. Carmen was performed, on seven occasions, with a cast of principals including eminent singers.

During the late summer of 1925 Mr. Golterman offered additional performances of serious opera, this time a répertoire consisting of Aida, Cavalleria Rusticana, and a ballet and the first act of The Music Robber. Mr. Golterman is engaged now upon his opera plans for the summer of 1926. There will probably be a longer season for St. Louis than during the season so recently closed; and interest which is being shown by other mid-western cities make possible their being added to the list in which the Golterman opera projects will be heard and seen.



LOUIS GRAVEURE



DISTINCTION OF STYLE is conceded to be one of the requisites to exceptional singing. When there is added to that quality a deep understanding of the text and a fluent delivery of the voice itself the result may be counted on to command the attention of music connoisseurs. These elements were recognized as among the resources of Louis Graveure even when he gave his first song recital in the United States, in 1915. From that time since his position—so quickly taken—has been of outstanding importance.

During the ten seasons which have followed Mr. Graveure has given special attention to the choice and presentation of songs of the better kind. In the preparing of programs, no less than in their interpretation, he has sought to combine

worth with interest. No relatively unknown composer, where gifts of a conspicuous order were evident, has failed to find in Mr. Graveure an artist keenly sympathetic to make known to the public that composer's work. There has therefore been present in the recitals of this baritone the charm of novelty, wherein newer or unfamiliar songs have been joined with those which have endured the test of time.

It was no less an authority than Richard Aldrich, of the New York Times, who declared in part in writing of one of Mr. Graveure's appearances: "Lovers of good singing will think it a pity that the song recital of Louis Graveure given yesterday afternoon in the Town Hall was announced on the bill as the only one he would give in New York this season. There is need for more of the kind of singing he does, and less of various other kinds that are heard often enough and without the announcement of any limit . . . In quality of voice, in phrasing, in diction, in the skillful use of the head tones and in the power of penetrating to the inner meaning of the song and embodying it in interpretation, Mr. Graveure is a source of great enjoyment. Such artists as he are none too common. His audience yesterday, which filled the Town Hall, heard a program of unconventional selection and a wide variety of sharply contrasted moods, which he convincingly expounded, often using subtly just enough of facial expression to emphasize them."

"Entering into the spirit of each number, grave or gay, solemn or whimsical" with a "voice of warmth and flexibility and an unfailing command of phrasing and expression" were elements in this singer's art that impressed so deeply the late H. E. Krehbiel.

International, too, have been Mr. Graveure's activities—and admirers. Dr. Leopold Schmidt, in the Berliner Tageblatt of September 19, 1925, writes that "for him" Graveure "is the greatest living concert singer." The reviewer of the Stockholm Somder Dagbladed records that the same opinion is held by "musical experts here."

LOUIS GRAVEURE

There is perhaps sufficient reason, other than painstaking effort on the part of a studious and skilled artist, for prompting these (and other) conservative reviewers to express such estimates. A student by nature, Mr. Graveure has devoted himself unceasingly to the broadening of his store of knowledge; but it is a knowledge limited by no means to what is contained in books. Extensive travel and the engaging in other forms of endeavor—notably in sculpture and architecture—have contributed to a preception and a view of things which doubtless have made it possible for him to see in a composition what every singer might not see.

This student nature was (as Mr. Graveure himself admits) responsible for his turning, during some of his inactive periods as a public singing artist, to imparting to others some of his understanding of the singing voice and of the interpretative art. His sessions of master-classes, held during recent summers in San Francisco and in Los Angeles, have attracted pupils from many states. And a considerable number of those pupils have been teachers seeking added enlightenment, and singers who either had already had careers or who were preparing to enter upon them. These master-classes, which will continue at opportune times to occupy the attention of Mr. Graveure, are designed to serve a purpose in that degree of scope which the term "master-class" indicates.

They will not interfere, however, with that portion of Mr. Graveure's professional activities which takes him before the people as a singing artist. Each, he feels, supplements the other; and in his devotion to both there is made possible an enhancing of those qualities imperative to interpretative artist and pedagogue.

Traveling so constantly, in fulfilling concert and recital engagements, Mr. Graveure's personality and art have come under the consideration of thousands of people. . . including the discriminatingly critical. It was W. J. Henderson's opinion, expressed in one of his numerous reviews concerning the baritone written for the New York Sun that "The vibrant tones of Graveure's full voice, his exquisite mezza voce, his breath control and diction, make him a model of singers of worthy ambitions."

One might continue at indefinite length in the quoting of comments of other United States music critics, and in all parts of that country. But a few of those written by distinguished European journalists would seem to be in order. The chronicler for the Berlin B. Z. Am Mittag wrote of Mr. Graveure after one of his Berlin recitals, in 1924, "Not in years have we heard such singing culture," a judgment concurred in by the Berlin Tageblatt, which stated "Whoever has an ear for song must in truth call Graveure the ideal singer."

Vienna commentators also approved of the baritone, the Neues Wiener Tageblatt terming him "A master in the interpretation of German classics," while the reviewer for the Wiener Journal wrote "Louis Graveure's success here was extraordinary." Experts of Holland, Sweden, and Christiania joined in the general verdict, which seems to one end—everywhere.

Mr. Graveure is managed by the Metropolitan Musical Bureau.

CHARLES HACKETT



to go to Europe, where he coached with Vincenzo Lombardi for opera.

The anticipated début of Charles Hackett took place at the Politeamo Theatre of Genoa, in *Mignon*. Again did Fortune smile, for it was such a success that an immediate engagement for the coveted La Scala of Milan was obtained. Then came the Costanzi of Rome.

Suavity of singing style and an aptitude for histrionism carried Mr. Hackett to desired artistic heights. From the Costanzi he went to South America, appearing in the Colon at Buenos Aires, the Municipal of Montevideo, and the Municipal of Rio Janeiro. Success followed success, and finally Charles Hackett found himself a member of the New York Metropolitan Opera Company. His début as *Almaviva* in *Il Barbiere di Siviglia* was a genuine triumph, and for four successive years he sang many rôles there.

Monte Carlo was the next famous opera house in which this tenor appeared, and there followed—with various return engagements—appearances at L'Opéra of Paris, the Paris Opéra Comique, the Real of Madrid and the Liceo of Barcelona, Covent Garden, London, Ravinia of Chicago, and finally with the Chicago Civic Opera Company, of which Mr. Hackett is now a member. Paris took completely to their operatic hearts this newcomer tenor, whose distinguished bearing and finished style made him so exceptional an artist. He was the first American masculine singer to sing at the Paris Opera.

Among the many operas in which he sings leading tenor rôles are *Il Barbiere*, *Bohème*, *Cavalleria Rusticana*, *L'Elisir d'Amore*, *Falstaff*, *Faust*, *Tosca*, *Madama Butterfly*, *Lakmé*, *Manon*, *Mefistofele*, *Rigoletto*, *Romeo and Juliet*, and *Traviata*. Mr. Hackett has sung in concert in the principal cities of the United States and Australia, and will fill such engagements this autumn after singing with the Los Angeles Grand Opera Company in September and before rejoining the Chicago Civic Opera Company in November. At the close of his Chicago Opera tour Mr. Hackett will leave for Europe to fill opera engagements there until the early summer of 1926. He makes records for Columbia and is managed by the Wolfsohn Bureau of New York.

LOUIS HASSELMANS

CONTINUOUS ACHIEVEMENT may rightly be written of Louis Hasselmans, who has been in charge of the music preparation of the French répertoire at the New York Metropolitan Opera House and conductor of its performances since the last half of the 1921-22 season. Mr. Hasselmans was born in Paris, on July 25, 1878. His father was a celebrated harpist and taught that instrument in the Paris Conservatoire.

The son was sent to that institution to study the 'cello (under J. Delsart) and his skill won for him a first prize. A. Lavignac was the harmony teacher of the youthful Hasselmans, B. Godard for chamber music, and Jules Massenet for instrumentation . . . great musicians all. After his graduation from the Conservatoire Mr. Hasselmans became a solo 'cellist and gained recognition as a virtuoso. But in 1904 he became 'cellist of the famous Caplet Quartet and devoted himself exclusively, for a time, to the study of the Beethoven quartets. The tours of that organization in France, Germany, Great Britain, Holland, Italy and other countries brought the rising musician distinction. As a consequence he made his début, in 1905, as conductor of the Lamoureux Orchestra in two concerts. The talent displayed on those occasions instantly marked Mr. Hasselmans' future and there was a public response to the founding, in 1907, of the Hasselmans Society Concerts devoted to classic music in the Salle Gaveau, in which eighty musicians participated.

Called by Albert Carré to become first conductor at the Paris Opéra Comique, Mr. Hasselmans resigned with regret his place in the Caplet Quartet. His destiny was, however, apparent; so much so that it was natural he should have yielded to the invitation to conduct for the Montreal Opera Company during 1911-12-13, and in 1913-14 to lead the twenty-four programs of the Marseilles Concerts Classiques. At the close of the world war the late Cleofonte Campanini secured Mr. Hasselmans for the Chicago Opera Association, and he remained with that organization as head of the French répertoire in 1918-19 and the season following. Again, in 1920-21, Mr. Hasselmans presided in the first conductor's chair at the Paris Opéra Comique; it was from that institution that he went to the New York Metropolitan. The current season will be his fifth in that celebrated opera house.

His accomplishments there and at Ravinia (where he has been uninterrupted since the summer of 1921) are matters of public record. Among them are noteworthy premières and revivals, as the following: Premières—Le Coeur du Moulin, Pénélope, L'Heure Espagnole, Le Chemineau, Aphrodite, Habanera; revivals—Pelléas et Mélisande (Paris and New York) Ariane et Barbe Bleue, Romeo et Juliet, Le Roi de Lahore, Louise, La Juive. Also, it is pertinent to state, Mr. Hasselmans has conducted the first performances of The Birthday of the Infanta, and Dame Libellule—both ballets.



ETHYL HAYDEN



THE INCREASING RECOGNITION of American musicians is due in part, according to competent authorities, to the growing number of singers and instrumentalists whose abilities are of a superior order. With competition keener during recent years than at any time previous in the history of music in the United States, it is only the exceptional musician who has succeeded in attracting attention.

Such an artiste is Ethyl Hayden, whose New York début on March 10, 1922, caused the reviewers to write of her in highly favorable terms. Until her presentation of a song recital program on that occasion Miss Hayden was not widely known. She had appeared in joint recitals with Cyril Scott in Boston and in other cities, having been chosen in 1921 by the English composer to interpret programs of his

songs. But it remained for Miss Hayden's New York endeavors to bring her conspicuously before the public in circumstances that singled her out for special consideration. Writing of Miss Hayden's New York recital début H. E. Krehbiel said in the Tribune: "Miss Hayden is the possessor of a soprano voice of exquisite timbre and purity. * * * Always she disclosed the loveliness of the line, blending poetical sentiment with the beauty of the melodic line, making the music eloquent without resort to dramatic manner, so often abused, which seeks to color every word regardless of the more essential element of oratorical declamation." Mr. Aldrich, in the Times, found Miss Hayden's voice "an unusually beautiful one," and the critics of the Sun, Herald, Evening Post, American, and Journal were correspondingly commendatory.

Miss Hayden was eligible at once, after the impression made at her first important New York appearance, for other pretentious engagements; and straightway they followed. She sang thereafter in many cities and under distinguished auspices: with the Detroit Symphony Orchestra; the Cleveland Orchestra; twice with the New York Oratorio Society; with the Boston Handel and Haydn Society at two consecutive seasons; with the Boston Symphony Orchestra in conjunction with the Harvard Glee Club; twice with the New York Mendelssohn Glee Club, and three times with the Indianapolis Männerchor.

There were other engagements as well, in various parts of the United States, wherein Miss Hayden presented programs of songs and appeared as soloist in concerts artistically worthy. Then, in 1925, came her singing of the soprano music in Pierné's St. Francis of Assisi and Bach's St. John's Passion, at the Cincinnati Festival; and her New York recital in Carnegie Hall, which gained for her sterling commendation.

Miss Hayden was born in Washington, Pennsylvania, and studied first with Jean Seaman. She came later to New York and placed herself under the guidance of Mme. Sembrich. In private life she is the wife of Louis Edlin, the violinist. Her management is Loudon Charlton, Carnegie Hall, New York.

WILLIAM WADE HINSHAW'S OPERA COMPANIES

REVIVING MOZART'S AND DONIZETTI'S charming old master-works of opera comique, and giving these in English with artists skilled in song and mime has won for William Wade Hinshaw's production of *Opéra Comique* a coast to coast welcome.

The season of 1925-26 finds Mr. Hinshaw again touring two companies: one offering Mozart's *Don Giovanni* and *The Marriage of Figaro*; the other, Donizetti's *Elixir of Love*. As in previous seasons, artists well known to opera patrons are included in the casts: Editha Fleischer, Clytie Hine, Hazel Huntington, Kathleen Bibb, Eleanor La Mance, Lillian Palmer, Lottice Howell, Pavel Ludikar, Alfredo Valenti, Ralph Brainard, Leo de Hierapolis, Pierre Remington, Francis Tyler, Thomas McGranahan, Ernest Otto, and Wilard Sektberg. Joining the combined companies for the Cuban tour, during the second week of December, will be Irene Williams and Judson House for the performances of *Cosi Fan Tutte* which will be included there. A chamber orchestra will accompany both troupes on tour.

A familiar figure had Mr. Hinshaw been in the music world seasons before serving the public as an impresario. Patrons of the Metropolitan, during the three seasons commencing with the fall of 1910, readily recall the notable career of this American bass-baritone at that institution. He sang often and in a wide range of répertoire which included principal rôles in German, French, Italian, and English. Though before this Mr. Hinshaw had sung throughout the country in opera, recital and concert—for three years he had been leading baritone with Henry W. Savage's Opera Company. Each summer was spent in Europe where he filled many important opera engagements through Germany and Austria. Notable was his singing of Wotan in those *Niebelungen Ring* cycles in the Wagner Festival in Graz, in 1912, and again in Berlin just as war was declared.

In 1915 he was chosen by Horatio Parker to create the leading baritone rôle in his opera, *Fairyland*, which was given at the Los Angeles Exposition by the National Federation of Music Clubs. Two years later he was elected President and General Manager of the Society of American Singers, an association devoted to the presentation of *opéra comique* in English. Under his direction this Society gave over five hundred performances in New York during a run of sixty weeks.

It was the success of Mozart's *Impresario* that encouraged Mr. Hinshaw to send a company on tour to give this opera, after the close of the Society's season. And thus was this personal enterprise, which has enjoyed such financial and artistic success, launched.

Concert Management Daniel Mayer, Inc., is in general charge of these companies' tours. Mr. Hinshaw's personal address is 1 West 51st St., New York.



JASCHA HEIFETZ



SELDOM in the music annals of New York have reviewers written in such terms of unrestrained praise as they did when Jascha Heifetz played for the first time in America on October 27, 1917, at Carnegie Hall. European estimates of the young violinist had been phrased in superlatives which his playing instantly justified, and, to record things simply, Mr. Heifetz made violin history.

"Genius is a big word for which there is seldom use," wrote Pierre Key, then music editor of the New York World. "Comparatively few persons are qualified to have it applied to them. Yet one such stood upon Carnegie Hall stage yesterday afternoon, and before his musical task was half completed an audience of more than two thousand, that knew, pronounced him the greatest violinist heard here in years."

Seventeen remarkable appearances went to Mr. Heifetz's credit in New York that first season, and his name flashed across the country as if by magic. An early release of phonograph records by the Victor Talking Machine Company soon made clear to the world at large the enthusiasm which his playing had aroused, and within a few months the artist himself was heard in most of the big cities in the United States. His extraordinary reception is well remembered, and it has continued through eight seasons. He has appeared and reappeared with all the important orchestras in the country, and the number of his recitals has mounted toward a thousand.

Few artists ever have had so full a life in so few years. It seemed predestined that Mr. Heifetz should play the violin, and at the age of three he began to learn under the guidance of his father, Ruvin Heifetz, whose own violin career from a boy prodigy to a widely recognized performer was a noteworthy one. The music sensitivity of the child and his intuitive feeling for the instrument must have been startling, for he mastered much of the violin literature ere he was five and had played in public. The year previous he had been specially admitted to the Vilna School of Music, directed by Elias Malkin, who assumed the grateful work of teaching the child. At eight the youthful Heifetz graduated! Meanwhile he had made frequent appearances, one notable one at Kovno, where his performance of the Mendelssohn concerto created an easily understood sensation. After the lapse of a year the family and Prof. Malkin arranged an audition for the boy before Prof. Leopold Auer in St. Petersburg, and, as everyone knows, he was promptly admitted as the youngest member of the venerable master's class in the Imperial Conservatory. From then until his twelfth year he pursued the various musical branches required by the conservatory, and then, at Prof. Auer's suggestion, he was formally announced to the concert world.

Many Russian cities greeted his phenomenal playing with extravagant enthusiasm, and shortly afterward his concerts in Germany and Scandinavia attracted the notice of all Europe and America. Not yet thirteen, he appeared

JASCHA HEIFETZ

with the Vienna Symphony under Safonoff, the Berlin Philharmonic, the Gewandhaus in Leipzig under Nikisch. Back in Russia the first Revolution was rumbling, and later the Heifetz family in the midst of violent disorders in Petrograd signed an American contract. Almost a year was occupied in getting out of Russia and across Siberia, into China and thence to the United States.

England heard Mr. Heifetz first in 1920; Australia and New Zealand, the following year. In 1923 he toured Japan, China, Korea and Manchuria. Last spring he made second and third special appearances in London and Paris, and the season of 1925-26 will be devoted entirely to Europe. He sailed on October 7 for a tour of thirty concerts in England, Scotland and Ireland, following which, after the first of January, he will appear in Germany, Holland, France, Spain and Italy. Before sailing he announced the intention of also visiting Egypt, Palestine, India and the Orient after completing his European engagements. A Steinway piano accompanies him on all his tours.

Numerous interests engage the violinist's attention, chief of which is the collecting of rare English editions. His library is unusual. Mr. Heifetz is one of the founders of the new Guild Theatre in New York and a member of several metropolitan clubs, among them the Bohemian, Beethoven Association, Coffee House, Lotos and The Lambs in New York; Savage and The Royal Automobile in London and the Union Interallied in Paris.

His collection of violins includes a beautiful Stradivarius, also the celebrated "David" Guarnerius, valued at \$45,000. This instrument was once owned by Ferdinand David and later belonged to August Wilhelmj, who used it when he toured in America a generation ago. It has been in Mr. Heifetz's possession three years.

Jascha Heifetz was born in Vilna, Russia, February 2, 1901. His parents and his two sisters have resided in New York since 1917. Mr. Heifetz became an American citizen in May, 1925.



HOLLYWOOD BOWL ASSOCIATION



Mrs. J. J. Carter

a profit instead of a deficit. This profit is reinvested in Bowl developments and music.

The Bowl, a vast natural amphitheatre with phenomenal acoustics (for several years the scene of the nationally known Easter Sunrise Services), is situated in the heart of the Hollywood Hills, only eight miles distant from Los Angeles' hub. Its seating capacity is twenty-five thousand, though twice this number have gathered there.

The history of the Bowl is a romantic one: for years the people of Hollywood had been singing together in their schoolhouse. A true community spirit grew up among them. So when Mrs. J. J. Carter proposed a community-guaranteed series of out-door symphony concerts her vision and enthusiasm found ready followers. The Los Angeles Philharmonic was drawn on for an orchestra, and Alfred Hertz was invited from San Francisco to conduct it. Success followed the venture from its beginning.

The fourth season of the Bowl Concerts attracted international attention and won the approval of experts. Such eminent conductors as Sir Henry Wood, of London, Fritz Reiner, Willem van Hoogstraten, Walter Henry Rothwell, Rudolph Ganz, and Alfred Hertz were present to conduct (the complete list of those who have conducted here during past seasons includes Ossip Gabrilowitsch, Emil Oberhoffer and Henry Hadley), and the following composers were engaged to conduct their own works: Ernest Bloch, Edgar Stillman Kelley, Howard Hanson, Samuel Gardner, and Ethel Leginska.

Music, rather than personalities, is featured. The "star" system is avoided. The question is "what symphony?" instead of "what soloist?"

The project has been safeguarded through the deeding of the Bowl to the County of Los Angeles. . . . An outgrowth and expression of a rare community spirit, led and directed by Mrs. Carter, this enterprise is exercising an influence far beyond the boundaries of California.

EDWIN HUGHES

THAT RECOGNITION comes to those who have the qualities to impress is again exemplified in the career of Edwin Hughes. First it was the piano instructors of his native Washington, D. C., who were impressed with the possibilities of this talented youth, possibilities which were later recognized by Rafael Joseffy when he accepted young Hughes into his New York class. After spending two seasons with that noted teacher came further study in Vienna with Theodore Leschetizky commencing in 1907. Within two years Mr. Hughes became assistant to that master, remaining in Vienna until the summer of 1910.

Though his first appearance in public took place in Knabe Hall, Baltimore, Md., February 16, 1903, this artist's career as a concert pianist dates from his graduation from the Leschetizky classes. For two seasons he concertized in the United States and then returned to Munich.

It was during these four years that Mr. Hughes's matured powers began to command that favor which was to establish his reputation on both sides of the Atlantic. Four successive years did he appear as soloist with the Nuremberg Philharmonic Orchestra. Berlin, Vienna, Leipzig, Munich, and Frankfurt heard him in recital or with orchestra and warmly commended.

In 1916 Mr. Hughes returned to New York where reviewers were prompt in expressing agreement with their European colleagues. . . . "Of the many pianists who have appeared in New York in the last few seasons Edwin Hughes is one of the most enjoyable," wrote the Herald-Tribune's reviewer. In his playing of the Saint-Saens' G minor Concerto with the New York Philharmonic Orchestra in one of its subscription concerts, the Evening Post writer found "beauty of tone, crisp, sparkling execution, and genuine French esprit." Such "brilliance" and "remarkable power" "left a mark in a season overcrowded with pianists" was an opinion expressed in the Evening Mail.

January, 1918, brought an invitation to teach at the New York Institute of Musical Art, a position Mr. Hughes later resigned to conduct a private class, from which have graduated several pianists whose names are now established in the concert world. For a number of years Mr. Hughes has found time to serve G. Schirmer, Inc., as editor-in-chief of its piano music.

The demand for Mr. Hughes's time for teaching has obliged him to conduct summer master classes in New York City for nine consecutive summers. These as well as his winter sessions have attracted pupils from every state—though classes are arranged in a manner not to conflict with his concerts.

Mr. Hughes resides at 340 West 86th Street, New York. His recital engagements are booked through his secretary at this address and the American Concert Management, New York. In addition to his solo engagements, he appears in two-piano recitals with Jewel Bethany Hughes. Mr. Hughes uses the Steinway Piano, and makes Duo-Art Rolls.



ERNEST HUTCHESON



SUCCESS AS A CHILD PRODIGY brought Ernest Hutcheson its penalty and reward. Had he revealed less promising gifts during his juvenile career as a concert pianist that career probably would not have terminated shortly after his tenth birthday—for by that time it seemed apparent that potentialities worthy careful maturing were his.

Since the age of five Mr. Hutcheson had been studying piano with Max Vogrich in his native Melbourne, Australia, and he was already a familiar figure in the music life of the Island Continent when he was sent to Leipzig for more advanced study at its Conservatory. Here he entered the piano classes of Reinecke and Zwintscher, and studied composition with Jadassohn. Thence to Weimar for further polishing with Stavenhagen.

When as a matured artist Mr. Hutcheson appeared as soloist with the Berlin Philharmonic Orchestra in 1898 it was to prove his rank among the foremost exponents of his art. Extensively has he concertized through Germany, Russia, England, Australia, and the United States since. Since 1915 he has been prominently identified with the musical development of this country. He has played with every symphony orchestra of note in the United States and toured widely as a recitalist. His New York recitals have become an integral part of each music season in the métropolis.

In addition to his numerous miscellaneous and all-Chopin recital programs, the following are a few of the outstanding featured by Mr. Hutcheson during the last few years: a program of three Bach concertos with orchestra, an all-Beethoven program with orchestra, a program of three miscellaneous concertos with the New York Symphony Orchestra, a series of five recitals entitled *The Great Masters of Piano Music* (given in New York, Boston, and Toronto), and that memorable series of seven recitals in New York during the season of 1924-25 covering the literature of the piano from the sixteenth century to the present. Epoch-making these were, attracting audiences of professional folk—and disclosing the deep erudition and versatility of a master interpreter.

Reviewers have found this pianist a singularly gifted and arresting personality. Olin Downes, in the *New York Times*, has commended his "clear, powerful thinking and sincere emotion." "He delighted his hearers, as he never fails to do, with fine intelligence and musicianship, his electrical vitality and incisiveness of rhythm, and his technic, than which few today are more comprehensive or brilliant," wrote Herbert Peyser in the *New York Evening Telegram-Mail*.

Mr. Hutcheson's professional activities are managed by Loudon Charlton, New York. In recital he uses the Steinway Piano. His playing is recorded in Duo-Art Rolls.

SASCHA JACOBSEN

IT SEEMED PREDESTINED that Sascha Jacobsen should play some musical instrument—every member of his family for three generations back, both on his mother's and father's sides, had done so. With his father a 'cellist, his brother a pianist, one sister a violinist, and the other a pianist, music lessons naturally would come early in life. It was the piano that first claimed his interest—shortly after his fifth birthday. Not until Mr. Jacobsen was eight did he turn to the instrument with which he was later to win distinction. He had had three years of violin instruction in Leningrad before he was brought to New York by his parents. (This violinist was born in Finland, but of Russian parents.) Here he continued his studies under Herwegh von Ende, later entering the class of Franz Kneisel at the New York Institute of Musical Art. Under this noted artist and instructor the Jacobsen talent began to assume virtuoso proportions.



At last when he was ready to make his début (at Aeolian Hall, New York, November 27, 1915), as Max Smith recorded in the *New York American*, Mr. Jacobsen was "at once recognized by connoisseurs as one of the most promising violinists of the younger generation"—a promise which ten succeeding seasons have served to fulfill.

"We repeat what we have already said in this place, that Sascha Jacobsen is one of the foremost of the young generation of violinists," affirms W. J. Henderson in the *New York Sun*.

H. E. Krehbiel, writing in the *New York Tribune* of Mr. Jacobsen's playing of the Bruch Concerto, questioned "whether any one of the few older virtuosos of great reputation into rivalry with whom this performance admitted him, could have disclosed a deeper penetration into the soul of the work. . . . His tone was also as large and noble as that of the best of them."

Nine transcontinental tours in his first ten seasons before the public is Mr. Jacobsen's record. In addition to his own recital engagements and orchestral appearances he has been associated with many noted artists in concert, including Mischa Levitzki, John Powell, Jascha Heifetz, and others.

Success continued to follow Mr. Jacobsen in his European début. The impression which he made upon his first Berlin audience, May 14, 1925, resulted in the booking of an extended tour of Germany, France, England, and Spain commencing in December of this season. He will return to the United States for concerts booked during March, 1926, by his manager, Concert Management Daniel Mayer, Inc., New York, after which other European engagements will occupy him.

This artist's records are listed in the catalogue of the Columbia Phonograph Company.

EDWARD JOHNSON



LONG BEFORE he made his début at the New York Metropolitan Opera House, on November 16, 1922, Edward Johnson had gained recognition as one of the foremost tenors of his time. Yet, for all his preëminence in opera, for which his gifts and industry had signally fitted him, his vocal technique and interpretative artistry gained for him a corresponding position on the concert stage.

The opinion of Deems Taylor in the New York World of Mr. Johnson's *Avitó* in *L'Amore dei tre Re*, on the occasion of his Metropolitan début, sums up the consensus of expert opinion. "We ought to be very proud of this American tenor," wrote Mr. Taylor (though, as a matter of fact, Mr. Johnson was born in Guelph, Canada). "He has a beautiful voice, even by the Metropolitan's difficult standards;

he has stature, grace and looks, and he has dramatic talents that would take him far even on the spoken stage. He gave a memorable performance of *Avitó* last night, singing with variety and exquisite finish, and acting the rôle with all the fire and tenderness that it demands—and so seldom receives." Thereafter in the Metropolitan, in the numerous characters in which he appeared (Canio in *Pagliacci*, Romeo, Faust, Dimitri in *Boris Godunoff*, and Pinkerton in *Madama Butterfly*, among them), Mr. Johnson demonstrated the extent and versatility of his resources, and his right to the prestige he has gained—abroad as well as in this country.

The career of Edward Johnson records the steady growth of one specially endowed for a premier position in both opera and concert. He began as leading tenor with the then famous company presenting Oscar Strauss' *The Waltz Dream*. Italy called the young tenor, and after preparation there under eminent masters for serious opera he made his first appearance in the leading tenor character in *Andrea Chenier*, at the Teatro Verdi in Padua, on January 12, 1912. The foremost opera houses in Rome, Genoa, and Florence came to know him and welcome him as a favorite; then he created what may rightly be termed a sensation as *Parsifal* in the first *Parsifal* given on the stage of the historic La Scala of Milan.

He had created in Italy the leading tenor rôles in Puccini's *Il Tabarro* and Gianni Schicchi before coming to the United States to join, in 1919, the Chicago Opera Association. He became a personality immediately following his American début in *Fedora*; appearances in concerts, recitals, and festivals added to his eminence . . . then he was invited to join the Metropolitan. His notable achievement as Pelleas in the first presentation by that company in 1925 of *Pelleas et Melisande* is recent operatic history. He has only lately returned from a tour of the far east, and will rejoin the Metropolitan for its current season. Mr. Johnson is available for concerts. He is managed by the Wolfsohn Musical Bureau, New York; he makes records for the Victor, and uses the Baldwin piano.

EDGAR STILLMAN KELLEY

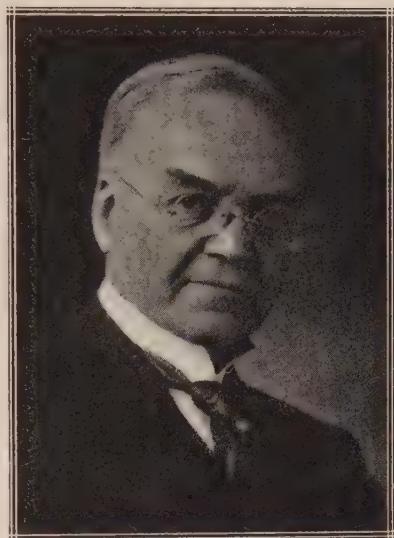
EVERY NATION whose composers command for it the respect of other nations must write in the higher forms of music. Among those Americans whose names come naturally to the mind is Edgar Stillman Kelley. For this musician is known beyond the boundaries of the United States. Europe has heard and recognized his scores; and the extent and character of his versatility is an accepted fact, in foreign lands as well as in his own.

It was no later than the spring of 1925 that Mr. Kelley's Pilgrim's Progress was warmly received when this music miracle play was performed in London's Covent Garden, and broadcasted by the British Broadcasting Company. It had been presented previously at a Cincinnati May Festival; by the Chicago Apollo Club; the New York Oratorio Society, and the Worcester, Massachusetts, Festival. Then there was the honor accorded this composer's New England Symphony, produced at the Norfolk, Connecticut, Festivals, and subsequently in New York, Boston, Worcester, Philadelphia, ten other United States cities, and in Berlin and Altenburg.

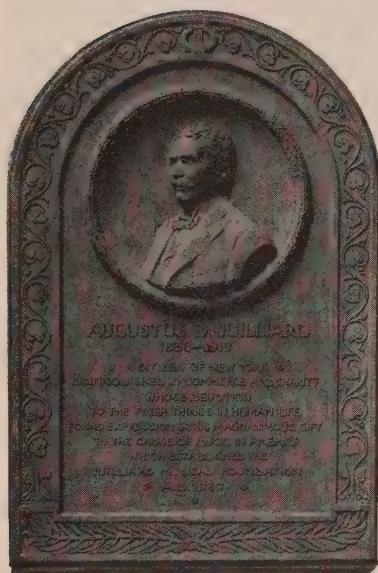
The prize Symphonic Poem, The Pit and the Pendulum, won sterling commendation at its introductory performance at the last biennial of the National Federation of Music Clubs, held last June in Portland, Oregon—a work performed also at the Hollywood, California, Bowl with Mr. Kelley himself conducting an orchestra consisting mainly of the Los Angeles Philharmonic. This musician's Music to Ben Hur, performed in the United States, Canada, Australia, and England has been heard no less than six thousand times during the eighteen years of its use.

Such are facts to ponder; and they have contributed in large measure to the building of prestige about the name of this American composer. His Aladdin Suite, founded on Chinese themes, has been heard in New York, San Francisco, Minneapolis, and even in so distant a capital as Berlin. The Overture and Defeat of Macbeth, from the music to the drama, has also had international presentation. Mr. Kelley's Alice in Wonderland Suite—another Norfolk Festival work, has been honored in many cities. Nor has there been any lack of immediate response to his chamber music, a Piano Quintette Op. 20, and his String Quartet Op. 25—both performed in the United States, England, Russia, Germany, and Holland.

Sparta, Wisconsin, was Mr. Kelley's birthplace (April 14, 1857). He is a graduate of the Stuttgart Conservatory, where Max Seifriz was his teacher in composition. After various educational activities in New York he was invited to teach at Yale University. Then followed the deanship of the department of composition at the Cincinnati Conservatory of Music. For many years Oxford, Ohio, has been his home. He now holds the composition fellowship at Western College in that town.



THE JUILLIARD MUSICAL FOUNDATION



THE Juilliard Musical Foundation was established under the will and by the munificent bequest of Augustus D. Juilliard, a New York merchant who appreciated music and was interested to promote musical prestige in the United States. For many years he was a Director of the Metropolitan Opera Company and a generous supporter of various music movements.

After specifying in his will a number of legacies, he stated that the residue of his estate should be devoted to establish and carry on the Juilliard Musical Foundation. For some time after his death funds were unavailable for the particular pur-

poses of the Foundation, causing some people to ask questions and express disappointment but the interests of the organization were in the competent hands of five reliable trustees, who were solicitous to have the work of the Foundation justify the founder's great benefaction. Their patience and devotion were finally rewarded, and the sum of \$12,707,730.15 was put into their keeping. By prudent investment and the receipt of undistributed additional funds, the funds of the Foundation will reach \$13,000,000.

The income of this sum only will be expended. As the whole country is to be served musically by an income of \$500,000, it is not possible to distribute a disproportionate share to any one city or State.

Any American music student who fulfills the necessary requirements is eligible for aid from the Foundation. As everyone cannot be helped "for the asking," regulations have been necessarily made, governing all grants. Two forms of student aid are available: scholarships for students in schools in the United States, and fellowships for advanced study in New York City.

Advanced music students, adequately prepared, are examined in New York City by an able board of examiners, in four departments—Piano, Sing-

THE JUILLIARD MUSICAL FOUNDATION

ing, String Instruments, and Composition. Those who are chosen for fellowships are given free tuition under distinguished teachers employed by the Foundation. There are also other student benefits.

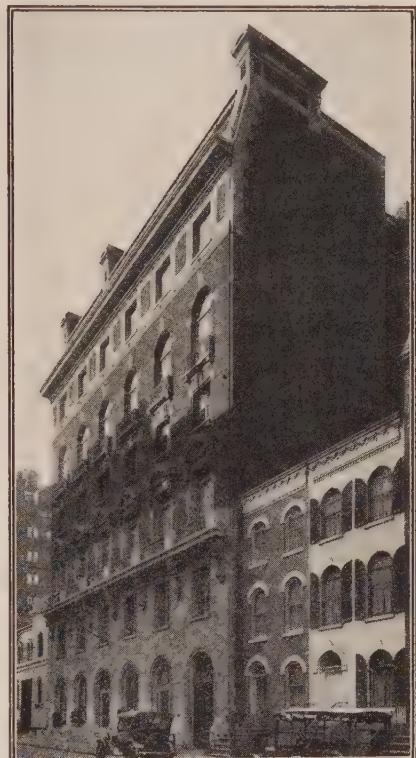
The Foundation maintains a Master School in a well-equipped building of its own at 49 East 52nd Street, New York, where all holders of fellowships are taught.

In addition to its work in aiding students the Foundation grants money to selected musical enterprises that have national significance.

It is the definite purpose of the Foundation to aid and strengthen existing organizations, rather than to establish new ones.

For information about its work, letters should be addressed

Juilliard Musical Foundation,
49 East 52nd Street,
New York City.



PAUL KOCHANSKI



IT WAS with an entire lack of display or ostentation that Paul Kochanski made his American début four years ago. The very fact that his appearance was unheralded made his instant success the more conspicuous. His admission since then to the foremost ranks of contemporary violinists appearing in this country has come naturally, as a consequence of abilities well proved.

It was early in 1921 that Kochanski was engaged by Walter Damrosch to appear with the New York Symphony Orchestra as assisting artist. Following this concert, which introduced the young violinist to American audiences, he was immediately engaged for five additional New York concerts within the following few weeks—both in recital and with orchestra. Since that time Kochanski makes an annual visit

to the United States, each time adding to his steadily increasing list of followers.

One of the salient characteristics of Kochanski's accomplishments upon which the musical reviewers have seized, is his steadfast adherence to sincerity and truth, in his interpretations. He never sacrifices his composer or the meaning of the music in an attempt to dazzle with technical display.

Following one of Kochanski's recitals in San Francisco on December 10, 1923, the chronicler wrote in the San Francisco Chronicle:

"He has admirable mastery of technique, a finely colored tone and a polished clarity of style. His playing is warm with youthful poesy, while his poise prevents emotional excess. His readings are firm and strong in the modeling of structure, and at the same time delicately finished in detail. When coping with technical difficulties, he surmounts them easily with a brilliance that never offends by becoming extravagant. Genuine artistry controls his vigor of bowing and his proficiency as a virtuoso."

A pupil of Mlynarski and Thomson and possessor of the coveted Premier Prix avec la plus grande distinction de Bruxelles, the youthful Pole made his début, in London, at the age of nineteen. Two years later, he returned to his native land to accept the appointment of professor in the Conservatory of Warsaw. He has at various times held similar positions in the Conservatoires of Petrograd and Kieff.

In addition to his United States appearances during his visits here, Kochanski has been heard many times in the principal capitals of Europe and has toured France, England, Germany, Russia, Poland, Spain, Greece, Turkey, Egypt, and South America.

During the 1925-26 season this violinist will be heard with symphony orchestras and in recital in many American cities between New York and California. He is managed by George Engles, Steinway Hall, New York.

VIRGILIO LAZZARI

THE EXCEPTIONAL basso, being admittedly an exceptional thing, always commands attention. The voice, and also the singing gift, of Virgilio Lazzari became manifest when this now celebrated artist was sixteen. One year later he left the town of his birth—Assisi, Italy—to begin his career as a character singer in light opera. For seven years he followed that vocation then he went to Rome to study under the great Cotogni, with whom he remained for three years.

Mr. Lazzari was twenty-five when he made his formal début in serious opera. It was in Buenos Aires, at the Colon, that he appeared as Alvise in *Gioconda*. During the three seasons following he sang in Chile, and at Havana with the Bracciale Opera Company. Then came his first opportunity in the United States, as a member of the Boston-National Grand Opera Company. The following season found this basso singing with success in Mexico City, and shortly thereafter (in 1918-19) he was engaged by the Chicago Civic Opera Company, with which organization he has since been continuously identified, and, save for his appearances in Paris last summer, he has sung nowhere else save at Ravinia—at the opera given there each summer for the special benefit of Chicago and the adjacent communities.

The répertoire of this basso is conceded to be one of the most extensive of any artist now engaged in the profession . . . it numbers one hundred and twenty-five rôles in operas principally Italian and French. Among them are *Gioconda*, *L'Amore dei tre Re*, *Mefistofele*, *Faust*, *Linda di Chamounix*, *Forza del Destino*, *Favorita*, and *Iris*. In these, as in others, the Lazzari voice and dramatic interpretations have called forth warm commendation.

It was no later than July last that Glenn Dillard Gunn, writing in the Chicago Herald-Examiner of Mr. Lazzari's Mephisto in *Faust*, given at Ravinia, declared: "His is the greatest of all Italian bass voices of today." That opinion—confined to sheer voice alone—has been amplified in still other directions by the same writer on various occasions.

Last winter, after a presentation of *Barbiere* at the Chicago Auditorium Edward Moore, of the Chicago Tribune, stated: "Virgilio Lazzari, as Don Basillio, added another most praiseworthy portrayal to the many with which he has delighted us." Following a *L'Amore dei tre Re* performance by the Chicago Company, last winter, every newspaper chronicler agreed in substance with the words of Maurice Rosenfeld, of the Chicago Daily News, who stated that Mr. Lazzari "sang gloriously."

In 1922 this artist began to accept appearances in concert, and in that field he appeared to find an acceptance corresponding to that extended him in opera. Mr. Lazzari will sing again during 1925-26 with the Chicago Opera and be available for concerts at the close of that season. His management is Harry and Arthur Culbertson, New York and Chicago.



MISCHA LEVITZKI



IN AN INTERVIEW which appeared in The Musical Digest March 10, 1925, W. J. Henderson recalled the night of October 17, 1916, when he and Richard Aldrich, veteran reviewers of the New York Sun and New York Times, "dropped into Aeolian Hall to hear Mischa Levitzki make his American début. We came in late and stood in the back with our hats and coats on, intending to listen for perhaps ten or fifteen minutes. At the end of the first number I turned to Aldrich and said, 'Well, I guess we're going to stay to hear this boy, Dick,' and so went on down to our seats and stayed for all of the concert." Since that evening Mr. Levitzki has played sixty-five times in New York, and the opinion of metropolitan reviewers is implied by the foregoing. "He 's young to deserve the title of master,"

wrote Glenn Dillard Gunn in the Chicago Herald-Examiner, affirming that "he was worthy to bear it," an affirmation reiterated by many reviewers—for there are united in this artist's playing those qualities of musicianship, pianistic art and personality that impress the discriminating.

Though born in Kremenschug, Russia (May 25, 1898), of native Russian parentage, Mr. Levitzki was born a native American, since his father and mother had acquired their American citizenship prior to his birth, which occurred during a visit of his parents to their former home. This extended until Mischa was eight years old. He had already had several years of piano instruction with Alexander Michalowski before New York became his home. Continuing his studies there under Sigismund Stojowski at the Institute of Musical Art from 1907 until 1911, he was sent to Berlin for further study with Ernst von Dohnanyi at the Hochshule, with whom he remained until 1915.

Mr. Levitzki's formal début, made in Berlin in March, 1914, invited immediate recognition—of a degree that continued to demand his appearances throughout Germany, Austria, Hungary, Belgium and Norway until the Fall of 1916. He has toured America consecutively each season since, except that of 1921-22, when recitals in Australia and New Zealand engaged him. That year he gave thirteen concerts in Sydney and ten in Melbourne.

At least four times he has played with every major symphony orchestra in the United States (including nineteen appearances with the New York Symphony Orchestra), in addition to numerous recitals which have taken him to practically every city of musical importance in the United States and Canada.

From August until the end of December, 1925, Mr. Levitzki is making his first tour of the Orient, returning to California in January, 1926, to commence his nth tour of the United States.

Since his début he has been under the management of Concert Management Daniel Mayer, Inc., New York. Mr. Levitzki uses the Steinway Piano, and makes Ampico Rolls.

JOSEF LHEVINNE

AN UNCONQUERABLE ambition to succeed was the quality, quite as much as anything else, which has carried Josef Lhevinne to his present artistic plane. Like many another musician he faced early obstacles which would have disheartened any save one unflinchingly determined. For when there is such a craving as the boy Josef Lhevinne had, to play the piano, and no instrument is obtainable, the situation is indeed discouraging.

But the faith of this youth seems not to have altered. His father at the time was a trumpet player in the Royal Opera at Moscow, and poor. The Lhevinne family lived in a town nearby, where little Josef was born. The lad was six when the brother-in-law of Père Lhevinne asked him to keep his piano for him for a time; and this solved the problem of the moment. Still, there was the highly important matter of securing instruction. It was forthcoming from some of little Josef's Moscow Conservatory friends, who volunteered to teach him. Such progress as the ambitious pianist made was astonishing even to those about him who were accustomed to meeting with rare music talent. Josef had the gift of absolute pitch; he could sing melodies and play accompaniments to songs by Schubert, Schumann, and Mendelssohn, and straightway he acquired an amazing proficiency pianistically.

His steady progress during the years that followed, in the Moscow Conservatory under Wasilly Safonoff, its director, caused predictions of the most glowing character to be made for him. And when the then young Lhevinne played for the great Anton Rubinstein, during one of his visits to the Moscow Conservatory there was no longer any question as to the pianist's future.

The début of Josef Lhevinne, and his subsequent appearances in the leading music centers of Europe came naturally. He matured, and with the mellowing of his art there evolved at length the authoritative artist—a pianist among acknowledged pianists. Then came the call to the United States.

The activities of this distinguished artist in this country is now a part of music history. Commanding in his personality, he made a deep impression whenever and wherever he appeared: in recital and with the representative symphony orchestras of America. What the reviewer of the New York American wrote of Mr. Lhevinne in February, 1924, is really typical of the opinion experts have for this artist. "He is a pianist with a ravishing touch, sure artistic appreciation, and a dazzling finger and wrist technique."

Mr. Lhevinne will be touring in this country for the entire 1925-26 season. He makes records for Ampico, and uses the Chickering piano. His managers are Evans and Salter, 527 Fifth avenue, New York City.



LOS ANGELES GRAND OPERA ASSOCIATION



CIVIC PRIDE is responsible for the Los Angeles Grand Opera Association. It was formed as an independent operating organization early in 1925, the purpose being to provide a working body that might serve to the utmost satisfaction the needs of the community—and, where circumstances so warranted, the needs of other Pacific Coast communities. There appeared to be abundant justification therefor in the patronage which Los Angeles had given worthy opera endeavors, particularly the brief season given there in the autumn of 1924 by a visiting company in which public spirited men of the city had coöperated. So the Los Angeles Grand Opera Association became an active force in carrying forward the art in its community, and with Judge Benjamin F. Bledsoe as President, and prominent men as associate officers and directors, plans were prepared for the first season.

The underlying objectives were to make the undertaking one of truly civic character. No individual was to be benefited in a pecuniary way. Seeking, naturally enough, to make the project pay its own way, provision was made for the retention of profits (if any) in the Association's treasury for its further development. An Executive Committee was appointed to proceed in ways necessary for a season covering one week of performances, to the number of a total of five—it being clearly set forth that experienced and successful artistic heads be secured for what was necessary to insure adequate results.

Merle Armitage was appointed Business Manager, to work in conjunction with the Executive Committee, and George Leslie Smith, a member of that Committee coöperated with Mr. Armitage in the preliminaries. Negotiations were begun to secure an eminent music director and conductor, and principal artists of distinction. Also a chorus master, and those other units requisite to the presentation of serious opera upon an impressive plane. There was, in addition, the matter of providing for the necessary settings and costumes, since neither were at the immediate disposal of the Los Angeles Grand Opera Association.

The outcome of this project is now a matter of public record. The season opened, in the Los Angeles Philharmonic Auditorium on September 29 last, with a representation of *Aida*. Richard Hageman conducted. In the cast were Rosa Raisa, Kathryn Meisle, Ulysses Lappas, Giacomo Rimini, and Edouard Cotreuil. The advance sale had reached a most gratifying sum, and public interest was keen. It increased after the opening performance. The other operas which followed were *Rigoletto*, with Maria Kurenko, Kathryn Meisle, Charles Hackett, and Vicente Ballester; *Lakmé*, with Mmes. Kurenko and Meisle and MM. Hackett and Cotreuil; *La Navarraise* and *Cavalleria Rusticana*, in which Mmes. Raisa and Alice Gentle, and MM. Lappas, Hackett, Ballester, Rimini, and Cotreuil appeared. *Carmen* was the concluding opera, with Mme. Gentle and MM. Lappas and Ballester in the leading rôles.

Interest in the accomplishments of the Los Angeles Grand Opera Association was of a character that prompted immediate consideration for future seasons. The performances—which took place in the Philharmonic Auditorium—were attended by audiences truly representative of progressive Los Angeles.

Plans for 1926 are now being considered; and they will be announced in due course.

PAVEL LUDIKAR

VERSATILITY is a quality not commonly found in those who have achieved distinction on the operatic stage, though few singers have possessed this quality in higher degree than revealed by the career of Pavel Ludikar.

Since making his début as Sarastro in *The Magic Flute* at Prague in 1906, this Czechoslovakian bass-baritone has enacted more than eighty roles; several of these he sings in three and four different languages. His recital répertoire includes songs in thirteen different languages, seven of which he speaks with amazing fluency. Mr. Ludikar has also appeared professionally as a pianist—it was as an accompanist that he first visited this country as a youth of nineteen—and he has composed a number of songs. During the Mozart Festival at the Champs Elysées in 1924, he was engaged as director of mis-en-scène as well as a singing artist. Previous to his début in opera he was a law student at the University of Prague—where his professor in philosophy was Dr. Masaryk, the present president of Czechoslovakia.

Mr. Ludikar is a native of Prague. His mother was an opera contralto, his father a professor at the Prague Conservatoire and for fifteen years a conductor at the Prague Opera.

This artist has appeared in most of the leading opera houses of Europe and South America, and under the batons of Toscanini, Serafin, Richard Strauss, Weingartner, Marinuzzi, Panizza, Moranzoni, Schuch, Gui and others. His position as a recitalist is also well established abroad, where he has often given programs featuring the songs of Richard Strauss, Gretchaninoff, Schrecker and Yarnach, with the composers themselves at the piano.

Ludikar made his opera début in this country in Boston with the Boston Opera Company during its last season (1913-14). He did not return to the United States for his recital début until April, 1923. This took place in New York in a program of wide variety. Last season he was engaged to sing Figaro in the Hinshaw production of *The Marriage of Figaro*—a rôle he sang sixty-four times in sixty-one cities during the tour. The present season finds Mr. Ludikar again with this company. Daniel Mayer is his concert manager.

Reviewers have found Ludikar a singer possessing musicianship and a dramatic verve as well as a voice rich throughout its wide range. Philip Hale has called him "a creative tragedian", and Olin Downes has found it necessary to refer to the "fabled days of Edouard de Reszke" for comparison of "so finished and intelligent a bass."

Richard Strauss invited Mr. Ludikar to sing Don Giovanni under his direction at the Mozart Festival in Switzerland. Josef Stransky engaged him to sing Figaro at the Mozart Festival held in Baden-Baden last summer, likewise Walter Straram for his Mozart Festival in Paris.



LOS ANGELES PHILHARMONIC ORCHESTRA



William Andrews Clark, Jr.

THE FOUNDING of the Philharmonic Orchestra of Los Angeles, in 1919, was due to the desire of William Andrews Clark, Jr., to create an institution which would serve most effectively to promote the growth of the music arts in Southern California. Long an amateur violinist, and a connoisseur of the fine arts, Mr. Clark recognized the community value of the symphony orchestra. He appreciated also that to wield its fullest possible influence the organization must be of the foremost rank.

Mr. Clark proceeded therefore to make the Los Angeles Philharmonic such an orchestra. He engaged as conductor Walter Henry Rothwell, and directed that the ablest instrumentalists obtainable should be secured to form the personnel. In such circumstances it was only natural that so significant a project should have

been greeted throughout Southern California as marking an epoch in its music history . . . as subsequent events have proved. Now, at the outset of its seventh consecutive season, the Philharmonic Orchestra of Los Angeles has taken its place in the forefront of reigning symphony organizations. Its future, predicated upon past achievements, assumes an importance in a further shaping of the cultural welfare of the various communities it serves which is difficult to estimate.

Each season has witnessed a steady growth in the artistic efficiency of the Philharmonic, and a corresponding increase in its patronage. The lofty standards that first were established have enlisted a degree of appreciation justifying the action of one music patron's willingness to assume, solely, the payments of annual deficits which, in the past six years, have totaled more than one million and a quarter dollars.

Twelve afternoon and twelve evening concerts, on Friday afternoons and Saturday evenings, and twelve Sunday afternoon popular concerts, comprised the introductory schedule. Here truly was an ambitious program, but it proved to have been rightly estimated, for the people responded and there were occasions, even during the introductory season, when the Trinity Auditorium was taxed to its capacity. Thereafter the Philharmonic Auditorium was chosen for the giving of programs, and the pairs of concerts increased from twelve to fourteen each.

Demands from nearby communities soon began to be received by the Philharmonic management, and it was not long after the début of the orchestra that it started journeying to other places . . . to fulfill completely the purpose its founder and president had in mind for it.

Pasadena arranged for a series of concerts, and then other California cities, notably Santa Barbara, San Diego, Santa Ana, Long Beach, and Riverside. Steadily grew the prestige of the Los Angeles Philharmonic, and just as steadily the desire of musically inclined people to hear it perform works

LOS ANGELES PHILHARMONIC ORCHESTRA

forming a part of the world's best orchestral literature. In 1922, three years after its formation and in response to insistent demands, a tour was arranged; and cities as far north as Seattle and Oregon, had opportunities to listen to a distinguished symphony orchestra compared by experts to the finest possible to hear.

Conscious of the value of giving school children a chance to attend symphony programs planned specially for their music comprehension a series of concerts was so arranged. Nor were they confined solely to Los Angeles. The youth of Santa Barbara, Santa Ana, and Long Beach were correspondingly considered, and so was this symphony extension work carried to lengths possible at the time. Meanwhile lectures were being held prior to the giving of the regular Los Angeles programs, in which the important compositions about to be performed were explained and their leading themes played upon a piano.

Since many Southern California residents are persons of culture, they appreciated the endeavors of the Los Angeles Philharmonic. Others who had not known such advantages were grateful to have them offered, and so, within a few years after the founding of the orchestra, was there created a new atmosphere calculated to stimulate the people. Now, after six seasons of the Los Angeles Philharmonic's activities, they have become a necessary part of the people's lives. The art which they reflect is recognized as the basis of what is best in that art; and it has extended to influence beneficially all else of a music character which is offered in those places where the Los Angeles Philharmonic is heard.

It is fitting to make mention of the conscientious efforts of Conductor Rothwell, both in the selection of the members of the orchestra, its training, and the choice of compositions to be played. He has adhered steadfastly to those ideals promulgated by Mr. Clark, and in the presentation of the orchestral classics he has encouraged among the orchestra's patrons an appreciation of their worth. But he has not been unmindful of the importance of performing modern works, and those by American composers deserving of consideration also have had their hearings.

The upbuilding of such an institution has demanded, too, a business administration wise and far seeing. In this the accomplishments of Mrs. Caroline E. Smith have been a contributing factor vital in the success gained.

The 1925-26 season will include, as did the last, special Sunday afternoon concerts held in Los Angeles' Coliseum, where it is possible to accommodate many thousands of people. And of outstanding importance is the decision of Mr. Clark to send the Orchestra on a tour of the East—with the full personnel—which will include, among the many others, the cities of New York, Boston, Philadelphia, and Chicago.

The officers of the Philharmonic Orchestra of Los Angeles, who comprise also its board of directors, are: Mr. William Andrews Clark, Jr., president; Mr. Michael J. Connell, honorary vice-president; Mrs. Robert I. Rogers, first vice-president; Mrs. Eugene O. McLaughlin, second vice-president; Mrs. L. S. Montgomery, third vice-president; Mrs. Allan C. Balch, Dr. Walter Jarvis Barlow, Mr. Russell H. Ballard, Mr. Edwin H. Clark, Mr. Henry W. O'Melveny, Mr. Joseph F. Sartori, Mr. W. Egbert Mitchell, Mrs. Caroline E. Smith, manager.

QUEENA MARIO



SOME CAREERS follow direct paths to success—others make their arrival by winding routes. Only after turning to the right at several crossroads did Queena Mario reach the goal of her achievement.

First art intersected the path of her boarding school education at Ogontz, and she turned to the New York Art Students' League. (Miss Mario was born on a farm near Akron, Ohio, and had lived in New York and Plainfield, N. J.) A year later she resumed, seriously, her study of piano at the National Conservatory of Music. Then, with the discovery of promising vocal possibilities, at the age of sixteen, she turned to the studio of Oscar Saenger. Next followed an excursion into journalism as contributor to the New York Sun and the Globe, and later as a columnist for the Evening Telegram. This was just a by-

path to make possible the continuance of her voice studies, for in 1916 Mme. Marcella Sembrich had heard her, and accepted Miss Mario as a pupil—upon condition that she would not appear in public until given permission.

By the spring of 1918 Mme. Sembrich announced that her protégé was ready for her début, and invited Fortune Gallo to an audition. So impressed was that impresario with this young artiste that he at once offered her a three-year contract. Her début with the San Carlo Opera Company was made the following fall in New York's Schubert Theatre.

Memorable to many throughout the country are those appearances which Miss Mario made during her three years with Mr. Gallo's company. Repeatedly was it prophesied by discerning listeners that such artistic singing and characterization would eventually lead to the stage of the Metropolitan. Antonio Scotti engaged her for his company which toured during the spring and fall of 1921. Albert Wolff, director of the Paris Opéra Comique, upon hearing her with this company invited her to make five appearances in the French capital. A cablegram from Signor Gatti-Casazza offering a contract to sing leading coloratura and lyric rôles at the Metropolitan awaited her arrival in France.

November 30, 1922, Miss Mario made her début at the New York opera house (as Micaela in Carmen). "Without claque, exaggerated heralding, or sensational tricks of the theatre," wrote the World reviewer, "she made her way straight to the heart of her audience." Three consecutive seasons at the Metropolitan, singing a dozen or more leading rôles, have established a popularity rare at that institution for an American prima donna, trained in America. Ravinia has heard and applauded her, likewise San Francisco Opera Company audiences, and Paris, too, during the summer of 1925. In concerts (booked by the Metropolitan Musical Bureau) as well as in opera this charming young artiste has proven the merit of her distinction.

CHARLES MARSHALL

TO BE EQUAL to an unusual opportunity is invariably to be worthy of it. So, as events have since proved, did it happen that Charles Marshall seized his chance, and with sufficient firmness to win for him what he sought. Many opera-goers will recall what happened in the Chicago Auditorium on the night Mr. Marshall appeared with the Chicago Opera Association in the name part of Verdi's *Otello*, in 1921. He had at the time acquired no outstanding eminence as an opera singer in his own country and perhaps that was one reason why his success in the heroic tenor rôle was the more noteworthy.

In any event, he attracted, through the press, nation-wide attention; then, a few weeks later, he sang the same character before New Yorkers—and his career seemed assured. There remained however work to be done in the acquiring of a more highly finished routine which would establish securely the place of this young artist in the ranks of recognized heroic tenors of opera. That he has at length achieved his objective (and the evidence, both spoken and written is indisputably conclusive) is due, as one connoisseur observed, to "industry, patience, intelligence, and natural endowments."

This season, Mr. Marshall's fifth with the Chicago Civic Opera Company, finds him a principal tenor mainstay of that organization and nominated for such rôles as *Otello*, Rhadames in *Aida*, Canio in *Pagliacci*, Eleazar in *La Juive*, and others of like importance. Mr. Marshall will be continuously with the Chicago company from its November opening until the close of the tour, after which he will fill concert engagements and appear in festivals.

Nothing demonstrated more conclusively to exacting New Yorkers the present status of Charles Marshall than his singing and acting of Rhadames and Canio in two of the three performances of opera given last summer by the City of New York, under the direction of Josiah Zuro, at Ebbets Field. They proved this American tenor an artist who has fully arrived, yet with his best operatic days still before him.

Mr. Marshall was born in Waterville, Maine, and studied with William Whitney of Boston. Later he went to Italy, where Maestri Vannucini and Lombardi were his teachers. His début took place in 1901 at the Verdi Theatre in Florence. Under the name Carlo Marziali he appeared in other cities in Italy, in Greece, Turkey, and Russia. The Dal Verme of Milan, the Costanzi of Rome, and the opera houses of Naples, Turin, Genoa, and Bologna came to know this young tenor. He sang the leading rôles in *William Tell*, *Andrea Chenier*, *L'Africana*, *Ballo in Maschera*, and under such eminent conductors as Mancinelli, Marinuzzi, and Zuccani, and the composer Leoncavallo.

Mr. Marshall will spend the entire 1925-26 season in the United States. His management is the Civic Concert Service, Auditorium Tower, Chicago.



GIOVANNI MARTINELLI



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viding for thirteen other children to afford Giovanni a music education.

To Milan he was sent, and there for three years he studied with Giuseppe Mandolini. His first appearance in public was singing the tenor soli in Rossini's *Stabat Mater*, in Milan, December 3, 1910. The impression made won for him an engagement to sing for a season at the *Dal Verme*, and, two weeks later, he stepped upon that stage to sing *Ernani*. Each new role brought its cumulative favor, but in Puccini's *Manon Lescaut* an exceptional success was made, and during three months there he sang no less than forty performances of this work together with Miss Claudia Muzio.

When that composer the following season selected a cast to sing his *Girl of the Golden West* in a tour of Italy's leading opera houses, Martinelli was chosen for the rôle of Dick Johnson. Then followed invitations to sing at Ancona, at Rome's Costanzi, in Genoa, at Naples' San Carlo, at Monte Carlo, Budapest, and Brussels. The prestige of these successes resulted in an offer from Impresario Gatti-Casazza to come to New York.

It was on the evening of November 20, 1913, as Rodolfo in *La Boheme*, that Martinelli first sang on the stage of the Metropolitan Opera House. Popularity was his from the beginning and each succeeding year has served to entrench him more firmly in the favor of New York's opera audiences. His répertoire includes forty-three important Italian, French and English rôles.

In 1914, and again in 1919, Covent Garden heard him, and Buenos Aires for two seasons. He has also sung in Paris. In 1922 he appeared in Havana in concert, and returned there the following season to sing in opera. During the summers of 1924 and 1925 Mr. Martinelli sang at Ravinia, and in 1922 and 1923 with the San Francisco Opera.

Mr. Martinelli's appearances in concert during the last ten years have been marked with that success which has been characteristic of his opera career. His activities in this field are managed by the Metropolitan Musical Bureau, of New York; Ernest Henkel is his personal representative. His records are listed in the Victor catalogue. In recital he uses the Knabe piano.

MASTER SCHOOL OF CALIFORNIA

A YEAR AGO last summer the idea of a master school of musical arts, designed to serve the Pacific coast territory, was first broached by Lazar S. Samoiloff, during the holding of his first master-school sessions in vocal art in San Francisco. That idea took concrete form during the winter of 1924-25, and there was organized shortly thereafter The Master School of Musical Arts of California, under the directorship of Lazar S. Samoiloff.

In order to secure its independence and to permit the award of a considerable number of free scholarships to particularly deserving pupils, it was decided that an endowment should be forthcom'ng. Steps to that end were taken, and a faculty engaged which generally was admitted to be of the foremost order. Conspicuous among the corps were: Lazar S. Samoiloff, director and head of the voice department; Julia Clausen, mezzo-soprano and member of the New York Metropolitan Opera Company, voice; Josef Lhevinne, the distinguished pianist; Sigismund Stojowski, one of the eminent piano pedagogues, and composer; César Thomson, one of the foremost of violin teachers; Felix Salmond, 'cello virtuoso and celebrated teacher; William J. Henderson, music critic of the New York Evening Sun, lecturer; Nicolai Mednikoff, the Russian pianist; Samuel Gardner, one of the brilliant younger violinists and composers; Emil Polak, celebrated as a coach; A. Kostelanetz, teacher of sight-reading and ear-training; and Annie Louise David, whose position as a harpiste has been long established.

Sessions were begun in the Fairmont Hotel, San Francisco, on April twenty-seventh. They continued there for eighteen weeks; then the organization was transferred to Los Angeles—in accordance with the plans to serve the advanced music needs of the State of California and the adjacent territory. The Los Angeles sessions ended on August 22, 1925. Catering primarily to advanced students and teachers, the School attracted pupils from twenty-five states. And its accomplishments were of an order that led to plans for the summer of 1926 which will be still more comprehensive.

Efforts will be made to bring students from all parts of the country to San Francisco. Classes will begin in May and will last till September. Although contracts with all members of the faculty have not yet been completed, it is the intention to keep it on the same plane of artistic superiority which prevailed during the season so recently closed. Alice Seckels, who was manager during 1925, will continue in that capacity. Communications may be addressed to Director Lazar S. Samoiloff, 309 West Eighty-fifth Street, New York, or Alice Seckels, Manager, Master School of Musical Arts, Fairmont Hotel, San Francisco, California. Between October and May Mr. Samoiloff will be teaching voice in his Bel Canto Studios, New York City.



Lazar S. Samoiloff

JOHN McCORMACK



IT IS UNIQUE, in any time, for a singer to impress as a great artist both the expert and the layman. Amongst recognized interpreters of song John McCormack has long been accepted as one of the very few who have achieved preëminent honors. For the most exacting of critics have declared his singing of Mozart to be well nigh supreme; and his Bach and Beethoven have won him corresponding praise.

For more than a decade the position of John McCormack has been virtually of unanimous acceptance. The United States, Europe, and the far east have made of him a favorite. Musicians agree upon his superiorities, while those less able to differentiate are aware (without perhaps being able to state precisely why) that he is one of the vocal elect. Now, in the ripest

moments of a career conspicuous even in any time, he prompts W. J. Henderson of the New York Sun to write, "Mr. McCormack continues to give lessons in the art of singing. There is only one John McCormack and everyone knows it." And that is an opinion commonly concurred in; certainly it is a majority opinion, as the testimony of the press reviews written of the tenor proves.

Yet the eminence to which this artist has risen was not by virtue of unusual gifts alone, nor by any unusual set of circumstances. His rise was gradual . . . largely, it should be said, because of his having utilized to the fullest extent his opportunities. He has been (as every great artist before him was) a student. He still is a student. He doubtless always will be that; he could not, otherwise, be John McCormack.

It is not strange, considering his natural tendencies, and the training he received in the Marist Brothers School at Athlone, his birthplace, and at Summerhill College, Sligo. Nor could he have brought himself, at the age of eighteen, to compete for one of the scholarships at the Royal College of Science, Dublin, had his mental qualifications been unequal to such an effort. The consciousness of those facts makes it the easier to understand why Mr. McCormack is able to deliver his messages of song with those rare touches of appreciation of what both poets and composers meant to convey. As one distinguished musician once said, with keen discernment: "John McCormack combines unerringly the qualities of head and heart."

Perhaps the eighteen year old lad would have continued in science if he had not been induced, at the time of his Dublin Royal College examinations, to enter the festival of song (*Feis Coeil*). But the winning of first prize and a gold medal at that tournament shaped the destiny of John McCormack. One year later, in 1904, he filled a brief engagement as soloist at the Irish Village at the St. Louis World's Fair, receiving therefor fifty dollars a week. A few months afterward found him studying with Vincenzo Sabatini, in Milan. His future was charted.

JOHN McCORMACK

Mr. McCormack was twenty-two when he made his début in opera in Savona, Italy. The work was Mascagni's *L'Amico Fritz*, and the young tenor was well received. Other similar opportunities followed after the débutant had sung a *Faust* and different cities of Italy heard and saw him, and approved. The compensation was very slight; five dollars a performance constituted his cachet. Still, he was gathering experience, and more of it came to him as each year slipped by. The season of 1907 arrived and with it an engagement to appear at London's Covent Garden. His introduction was in the rôle of *Turiddu*, in *Cavalleria Rusticana* and in that historic opera house Oscar Hammerstein heard John McCormack, and later Maestro Cleofonte Campanini did too. It resulted in a contract which brought the tenor to New York, in 1909. There, for the last season of Mr. Hammerstein, John McCormack sang such rôles as *Rodolfo* in *La Bohème*, *Alfredo* in *Traviata*, *Gerald* in *Lakmé*, *Tonio* in *The Daughter of the Regiment*, and *Edgardo* in *Lucia di Lammermoor*. The career which lay ahead was apparent the night of his début, with Mme. Tetrazzini. The following season Mr. McCormack sang with the San Carlo Opera Company, in Naples and in 1911 he joined the then Philadelphia-Chicago Opera Company. Two seasons with that organization were followed by "guest" appearances in Paris, and the New York Metropolitan—but his concert activities had already gotten well under way. They were interrupted, now and again, to permit the tenor to sing in opera. One of these occasions was when he appeared as leading tenor of the Melba Opera Company during its 1912 tour of Australia. In 1921, and again in 1922 Mr. McCormack appeared in the opera at Monte Carlo.

By 1914 he was in widespread demand as a concert artist and his popularity grew. Seasons of increasing activities followed one another successively. Then came the United States's entry into the world war, and Mr. McCormack devoted himself, at President Wilson's request, to singing in behalf of Liberty Loan drives.

All the while this distinguished artist was acquainting his audiences with fine music, and the art of song. His technical use of his voice—so constantly mentioned by reviewers as ideally free and secure—was the medium for interpreting the masterpieces of every school. And country after country was visited, that some of the many who wished to hear this great artist might have that opportunity.

"Real success," declared Mr. McCormack, in an article written for *Success Magazine*, "is the Mont Parnassus towards the summit of which I am ever striving. I sing music which for artistic value goes from one extreme to the other. From the glories of Bach and Mozart, Schubert and Wolf to the most simple ballad. I may not sing them all equally well—that of course is a matter of opinion. But I can lay my hand on my heart and say I have sung them all with equal sincerity. My motto in my musical life is: 'What is worth doing at all is worth doing well.'"

Mr. McCormack's 1925-26 season opened in Philadelphia, on October 15. He is managed by D. F. McSweeney, 565 Fifth Avenue, New York.



DAVID MENDOZA



MAHOMET set a memorable example, and David Mendoza followed it. Four years as a first violinist in the New York Symphony Society had brought the ambition to conduct; instead of fiddling away his time waiting for the necessary experience, he went after it. The shortest route seemed via the motion picture theatre orchestra, where opportunities for the serious and capable musician were developing fast, so this route he took.

For one year he played as assistant concertmaster in New York's Rialto Theatre, and then moved up Broadway to become concertmaster and assistant conductor at the Rivoli. In 1919 he was invited to become assistant conductor at the Capitol Theatre, and four years later was made its first conductor.

Probably in no other field of music's employment has progress been more rapid and conspicuous than in the programming of music in our cinema theatres. A far cry it is from the piano thumpings of yesteryear's nickelodeons to the music one hears in the representative motion picture theatres of our country today. The progressive theatre manager has discovered that good music has a definite box office value. He is employing orchestras of symphonic proportions and quality, and entrusting the musical portions of his programs to those capable of satisfying discriminating listeners. In such theatres one hears music to gratify the initiated ear; in such theatres motion picture music is becoming more and more an art.

The music of New York's Capitol Theatre is of this standard. There are sixty men in the Capitol Orchestra, seventy-five per cent of whom have been previously associated with symphonic organizations. Playing together four times a day during every week, they have acquired a real ensemble. Not only does this orchestra play during the pictures, and the accompaniments of the soloists and ballet included in every prologue, but at each performance it is featured in a separate number of standard orchestral literature.

Here Mr. Mendoza is finding the opportunities he sought. He has built up a répertoire which includes many of the standard overtures, symphonies, concertos, symphonic poems and opera scores, and he is conducting these in a manner to establish prestige in New York music circles.

Mr. Mendoza is a native of New York. He commenced his study of the violin at the age of seven. Later he became a pupil of Franz Kneisel at the Institute of Musical Art in New York. There he also studied theory and composition under Percy Goetschius. He was only eighteen when he became a member of the New York Symphony Society's first violin section; now, at thirty, he occupies the position of first conductor at one of the foremost cinema theatres in the world.

TAMAKI MIURA

OUTSTANDING in Mme. Tamaki Miura's eleventh season before the public will be her creation of the title rôle of Aldo Franchetti's *Namiko-San* when this opera, especially written for her, has its world première by the Chicago Civic Opera Company the week of December 14, 1925.

Though internationally known for her realistic characterization of Cio-Cio-San in Puccini's *Madama Butterfly*, Mme. Miura is more than a "one rôle" singer. Included in her répertoire are many of the standard lyric soprano characters, of which she has sung publicly Mimi in *La Bohème*, the title rôle of Mascagni's *Iris*, Messager's Mme. Chrysanthème, and Santuzza in *Cavalleria Rusticana*.

The first conservatory of occidental music, the Academy of Music of Tokio, Japan, is Mme. Miura's alma mater. The possibilities of an unusual oriental voice together with her natural urge for singing early attracted the attention of resident foreigners who prevailed upon the parents of the young singer to send her to this school which had been established in her native city. Here she was trained in the Italian method by occidental teachers.

The success attending Mme. Miura's Santuzza at her graduation resulted in her being engaged for a series of opera performances at the Imperial Theatre in the Japanese capital. English residents who heard these became interested and advised the young singer to go to London.

It was in a recital in London's Royal Albert Hall, November 24, 1914, that Mme. Miura first impressed the western world. The following year she was invited to sing Cio-Cio-San in a Covent Garden performance of *Madama Butterfly*—and with a success implied by her reappearance in this rôle fourteen times within a few weeks.

About this time Max Rabinoff was organizing his Boston-National Opera Company and invited Mme. Miura to join his company. Her début in the United States took place with that company early in the season of 1915-16 in Chicago, where she was later to become a member of the Chicago Civic Opera Company.

Following her unique successes with Mr. Rabinoff's company and with the Chicago Civic Opera Company, Fortune Gallo engaged her as "guest" for his San Carlo Opera Company. With this organization, and later with the special company which Mr. Gallo formed for her, she has sung *Madama Butterfly* throughout the length and breadth of these states. In Canada, Italy, Spain, Cairo, Buenos Aires, Rio de Janeiro, Mexico City, and Havana likewise is her unique characterization of the ill-fated Japanese heroine known.

Plans are being made by Frank T. Kintzing, Steinway Building, New York, Mme. Miura's manager, to present her from coast to coast in her new opera after its Chicago première.



RHYS MORGAN



THERE SEEMS to be in Welsh tenor voices of the better kind a certain soaring and silvery quality engaging to hear. When Rhys Morgan began first to sing seriously in public his tones were said by competent critics to possess the true Welsh flavor and more than one of these writers predicted for the young tenor a worth while career. That was not more than a few seasons ago, yet the observations appear to be bearing fruit.

It is the expert opinion that Mr. Morgan is growing in his interpretative art, just as he is gaining in the technical facility to control his voice. In his various appearances in concert and recital this young tenor is meeting with a keener responsiveness on the part of his hearers, and newspaper reviewers who write of music regard him as a tenor of potentialities

ties to be reckoned with. Mr. Morgan was born in Ynysmudw, Wales, and came to the United States in 1913. He studied in Chicago with Daniel Protheroe, and after two years gave his first recital. Later the tenor went to New York to continue his studies, and in the late spring of 1924 was heard in a program of songs for the first time in that city. Thereupon Mr. Morgan launched upon his career, filling engagements in various parts of the country, festivals among them. Ann Arbor heard him, and Spartanburg; and a year ago, at the Youngstown Eisteddfod, he was the principal artist soloist.

Following his Chicago recital of May, 1924, A. L. G., in the Herald and Examiner declared "Mr. Morgan possesses the attributes of youth, personality, and enthusiasm, combined with a straightforward address that won him the favor of the large audience." According to Herman Devries, in the American, "Mr. Morgan has been favored by nature, which bestowed not only a very good tenor voice but qualities of talent and intelligence to develop it, to surround it with its most advantageous frame and media of expression, and the excellent judgment that assured correct training and conservation. All this spells an uncommonly effective interpretative singer who evidently understands the classic line and tradition of oratorio, witnessed by his masterly delivery of the Judas Maccabeus aria, Sound an Alarm, with its difficult coloratura and its demand of endurance."

Edward Moore, in the Chicago Tribune, found Mr. Morgan "agreeable to hear in any language. His voice rings resonantly, he has a spirited manner of delivery, and an unassuming demeanor." "Mr. Morgan has a tenor voice of clear and resonant character which he used well yesterday," wrote Karleton Hackett in the Chicago Evening Post. Maurice Rosenfeld, in the Chicago Daily News, and Eugene Stinson, in the Daily Journal, added their approval to that of their colleagues. Mr. Morgan will be in the United States for the entire 1925-26 season, under the management of Roger de Bruyn, New York.

NINA MORGANA

IT APPEARED EVIDENT from the first that Nina Morgana would sing professionally, and make for herself a place to be worthily held. For she was only a child when her soprano voice was lifted in the home of her parents, in Buffalo, N. Y., the city of her birth. Long before she had emerged from her teens, and prior to any serious entry upon her studies, Miss Morgana was turned to when some Buffalo music affair was being arranged.

The event which doubtless settled the matter of a career was a huge benefit concert given in aid of sufferers from the San Francisco fire. Miss Morgana was the favored artist on that occasion and thereafter she devoted herself unceasingly to preparing for a career. Though born of Italian parents, Miss Morgana was a true American. It was her desire to follow her studies in her own country but at the suggestion of Enrico Caruso, Teresa Arkel, then as now a resident of Milan, a teacher signally capable of supplying the instruction the young soprano required, was recommended. So to Italy she went; and within one year she was declared ready to make her début.

Sonnambula was the opera chosen, and Alessandria the city in which Miss Morgana faced her first public conscious that much was at stake. As matters turned out there was more in the balance than the singer herself knew, for the impresario of La Scala had journeyed from Milan to observe if in the young débutante a newcomer promised for his celebrated institution. An invitation to appear at La Scala followed Miss Morgana's Alessandria début; and the more important effort was attended with correspondingly gratifying results.

From Italy the soprano returned to her native country, and during the next few seasons she divided her time between opera and concert. Her true coloratura voice and gracious personality appealed more and more to the public, and to artists also—one of whom was Enrico Caruso. Charmed with her singing the great tenor asked Miss Morgana to appear with him on two of his three concert tours; and her recognition as his co-artiste was instantaneous.

Thereafter Miss Morgana became a member of the Chicago Opera Association, during Cleofonte Campanini's régime; and shortly after his death she joined the New York Metropolitan. She had already accompanied the New York Symphony Orchestra, Walter Damrosch, conductor, as soloist on one of its tours; and her appearance with the New York Philharmonic at the Lewisohn Stadium, the Philadelphia, and the Chicago Orchestras and in numerous other concert endeavors enlisted public favor.

Miss Morgana is entering upon her sixth successive season at the New York Metropolitan as an interpreter of leading soprano rôles. Her concert appearances are being booked by Concert Management Arthur Judson, New York and Philadelphia.



CLAUDIA MUZIO



ALMOST from childhood Claudia Muzio, soprano of the Chicago Civic Opera Company and concert artiste, has lived in an atmosphere of opera. Born in Italy, she was taken at the age of two, to London, where her father became one of the stage managers at Covent Garden. He later held a similar position at the New York Metropolitan.

Owing to her parent's close association with opera little Miss Claudia spent many hours of her childhood watching and listening to the leading singers of the time in rehearsal and public performance. Not until she was sixteen, however, was she permitted to sing, although by that time the music of all the most popular operas was engraved in her memory. Previously her only media of music expression were the harp and the piano.

About that time her piano teacher, Mme. Casaloni, a former opera artist, became impressed with the possibilities of Miss Muzio's voice, and she urged her pupil to devote herself exclusively to vocal study, instead of the piano.

Acting on this advice Miss Muzio began preparing for opera, and within one year she made her début in Massenet's *Manon*, in Arezzo. Her progress was rapid, not only in vocal development, but also in the esteem of the opera publics of Italy's leading cities. She sang triumphantly in many of the communities of her native country, the climax of her early European career coming with her bow before the audiences of La Scala in Milan and then of Covent Garden, in London.

Her success in the Old World began to make its impression on this side of the Atlantic, and in 1916 she was engaged by Giulio Gatti-Casazza. Her début in the United States took place at the Metropolitan Opera House, where as a child she had heard the rôles which she herself was to sing. *Tosca* was the part in which America first learned of her abilities as a singing and acting artiste, and for several years she continued to be a favorite with Metropolitan patrons.

She was engaged for the Chicago Opera season of 1922-23, and was first heard in that city in *Aida*. She has been with that organization up to the present, and will return there to her rôles this year.

Meantime the beauties of her voice have been heard and appreciated in Paris, Monte Carlo, Havana, Buenos Aires, and other cities in all parts of the world.

Several years ago Mme. Muzio began to devote part of her time to concerts, and, as was to be expected, her success was as emphatic as it had been in opera. She is under the management of the Civic Concert Service, Auditorium Tower, Chicago. During the summer of 1925 she has been heard in Buenos Aires at the Colon Theatre, and in the autumn she fulfilled her annual engagements with the San Francisco Opera Company, appearing in San Francisco and Los Angeles.

NATIONAL MUSIC LEAGUE



FOCUSING OF ALTRUISTIC MOTIVES of a group of public spirited citizens desiring to further the cause of musical art in this country resulted, during the summer of 1925, in the founding of the National Music League. Incorporated for the purpose of serving music, musicians, and the music public in much needed ways, this organization at once enlisted the support of many of music's influential patrons and professional folk, for in the League was offered opportunity to accomplish with increased efficiency—and in broader scope—that which many, as individuals, had been endeavoring.

With Mrs. Otto Kahn, Mrs. Charles S. Guggenheim, and Mr. Richard Aldrich forming an Executive Committee, Mr. Harold Vincent Milligan, Executive Director, and Mrs. Vera Bull Hull, Associate Director, the National Music League, Inc., established offices in Steinway Building, 113 West 57th Street, New York. At this address is now to be found an information and a service bureau, operating for all those whom it may benefit.

If you are a student experiencing perplexing difficulties, and need counsel and assistance in finding means of aiding in your support; or—if you are an executive of a music club, or music department of a club, or otherwise engaged in managerial activities, and are meeting with obstacles in obtaining at reasonable prices artist attractions who satisfy; or—if you are a young musician and have ability warranting your being given not too pretentious appearances; or if you are either musician or music patron in search of information which puzzles you to get—communicate with the National Music League.

Incorporated as a non-profitmaking organization, the League is financed by voluntary contributions and by membership fees, which are Two Dollars a year. Members are entitled to certain privileges including gratis attendance at certain New York concerts and reduced prices for many others.

The aim of the National Music League is fourfold:

First—To enlarge the music patronage of the United States beyond the two per cent of its population which it is estimated now comprises that patronage.

Second—To provide outlet for young music artists who do not measure up to the requirements of the large managerial bureaus by securing engagements for them at fees consistent with their service . . . and assisting them to bridge the gap between the period of their scant earnings and incomes sufficient for their support.

Third—To provide a clearing house that can serve clubs, music patrons, managers, and artists—providing a point of contact, and to supply information of all kinds to whoever wishes it.

Fourth—To proceed in other ways, and in various channels, which will contribute to the forward movement of musical art as a whole, and enlighten wherever enlightenment is needed.

The active interest taken in this organization by prominent persons in the music world: artists, music writers, teachers, and patrons who have contributed substantially to the advancement of art in our country, assures support for many things long desired in American music.

FRANCES NASH



THERE APPEARS always to have been in the endeavors of Frances Nash a striving for what was finest. She was only eleven when she began her pianoforte studies in New York, where she had been brought by her mother from her home and birthplace, Omaha, Nebraska. Bruno Oscar Klein was her teacher; and for five years she remained under his tutelage. Returning to Omaha she devoted two years more under Max Landow; then she went to Europe.

Munich was the first city where Miss Nash settled for serious work, and her mentor was Wolfgang Ruoff. There followed three years with Franz Wilzcek, in Berlin. Having arrived at a period of marked proficiency Miss Nash came back to her own country and prepared for the taking up of her career. But even though

she was recognized as a pianiste of gifts and accomplishments she realized that the place she hoped to attain necessitated continued studies. Georges Longey of Boston, a musician of splendid perceptions, coached her in interpretation; and so the career went on, with the uninterrupted effort to strengthen resources which were steadily gaining a more general acceptance.

Engagements of greater importance attended one another, and New York finally heard this young American and approved of her. She appeared also in other cities, and continued to profit through her public endeavors quite as much as by her coaching under eminent musicians one of whom, in recent years, was Louis Svecenski. Regular visits to New York, Boston, Chicago, Philadelphia and other representative United States music centers enlisted renewed approval on the part of audiences and music commentators. Nor were these the sole contributions to the written approbation of Miss Nash's piano playing. Smaller cities added their portion; and so the touring went on, witnessing a growth in the artistic qualities of the pianiste and in her powers of virility.

Europe too was visited, and once again was recognition gained. Time went on, and in 1924 Miss Nash came once more to New York—on that occasion in possession of abilities which prompted reviewers to speak of her as they never had before. For it was Olin Downes, in the New York Times, who declared: "Miss Nash has shown unmistakable talent before this and her right to be taken seriously as an artiste. Yesterday she showed a finer intellectual grasp of her material than at any previous appearance that this writer has attended. There was a virility of thinking, a firm drawing of melodic lines, and a handling of musical masses which seized the attention of the listener and never allowed it to wander. Miss Nash played with insight, conviction, and enthusiasm that were contagious."

Six months later Pierre V. R. Key wrote of Miss Nash, for the many daily newspapers throughout the United States to which he is a weekly con-

FRANCES NASH

tributor: "Frances Nash's last two recitals in New York have revealed her a vastly improved player. Her technique, strength of finger and arm, authority, poise, and interpretative resources all have advanced to a degree that is little short of astonishing. And her latest appearances brought her success such as few in her craft have gained here this season. If Miss Nash continues during the next two years as she has for the past twelvemonth there should be a story to write about her of considerable proportions."

These were representative reviews, and not confined by any means to the United States. Prior to those occasions when Miss Nash so vividly impressed her expert hearers she had visited South America. A typical chronicling of her abilities was published in *La Nacion* of Montevideo, which read in part: "The truly colossal impression made upon the public of Santiago when Frances Nash appeared there, without previous notice, was amply confirmed in her recital yesterday. . . . Frances Nash combines all the qualities which make up the excellent pianist: Brilliant technique, exceptional temperament, insuperable rhythm, sentiment, and delicacy. One must add to these qualities the exquisite distinction of her personality, her grace, youth and elegance."

Boston added also its tribute in the *Transcript*, whose critic stated: "Music tells in a moment of character, motives, sincerity and artistic devotion; and in Miss Nash it bespeaks beyond a doubt her truly musical nature, her intense application and thoroughness, her intelligence and emotional eagerness. In the Saint-Saens Concerto she set herself a difficult task. She came through it with alert and instantaneous response, with efficiency, skill, good generalship and emotional comprehension—in short, with captivating success."

Other commendation, and much of it, might be added to the foregoing, if that were necessary. Miss Nash's appearances with the Boston, Chicago, Philadelphia, New York and New York Philharmonic, Minneapolis and various symphony orchestras of Europe have been attended invariably by success. She will spend the whole of 1925-26 in this country. Her management is Evelyn Hopper, New York.



NEW YORK PHILHARMONIC SOCIETY



Clarence H. Mackay

basis. If there were profits at the end of the season the playing members shared in them; and the losses also were jointly shared.

Among the Philharmonic conductors of the early days one finds the names of Hill, Timm, Etienne, Alpers, Boucher, Loder, Wiegers, Theodore Eisfeld, Max Maretzek, Carl Bergmann, G. Matzka, Leopold Damrosch, Theodore Thomas, Adolph Neuendorff, Anton Seidl, and Wasily Safonoff. A new era came into the ways of the Philharmonic's operations with the engagement in 1909 of Gustav Mahler. A guaranty fund was secured, and steps taken to place the Society upon a new basis—one which would insure financial stability of a proper sort, and permit the upbuilding of the organization in the artistic direction its followers felt it deserved.

The advent of Gustav Mahler predicated accomplishments that were not possible under the former order of things. For a season and a half that great musician presided over the Orchestra's music destinies; then he died. Josef Stransky succeeded to the vacant post, which he retained until the spring of 1920—when the Philharmonic and National Symphony Orchestra were combined.

Perhaps no more significant moment had held for the future of this old established Society than the entry into its activities of the officers and board members of the National Symphony. Mr. Clarence H. Mackay agreed to accept the chairmanship of the board of the Greater Philharmonic, Otto H. Kahn accepted a vice-presidency, and Frederic A. Juilliard became president. With the readjustment of the situation the Philharmonic started forward to fresh goals, the purpose—as Chairman Mackay stated publicly—to make the Society one which would take its proper place alongside New York's Metropolitan Museum of Art, and the Metropolitan Opera Company.

During the three seasons which followed there ensued a gradual strengthening of the orchestra personnel, as well as the engagement of conductors of

NEW YORK PHILHARMONIC SOCIETY

eminence. Willem Mengelberg was secured to serve for part of the season; and Willem van Hoogstraten likewise was invited to participate as co-conductor for half seasons. That arrangement prevailed for two years, with Henry Hadley occupying the post of associate conductor.

Last season—1924-25—Wilhelm Furtwaengler was secured for a part of the year; and so satisfactory was the outcome that he will return for the latter half of 1925-26, following Mr. Mengelberg who is now conducting the principal Philharmonic concerts. Nor is the list of conductors confined to these two distinguished musicians; Arturo Toscanini is to lead certain of the Philharmonic concerts after January 1, 1926.

The Philharmonic's 1925-26 season consists of twenty Thursday evening programs, which are repeated on the twenty Friday afternoons immediately following. There are twelve Sunday afternoon concerts, and twelve Saturday evening programs (these last for the benefit of music students, at materially reduced prices). All the foregoing concerts take place in Carnegie Hall, New York. Five Sunday afternoon programs are scheduled for presentation in the Metropolitan Opera House, New York, and six Sunday afternoons in the Academy of Music, Brooklyn, and five children's concerts also have been arranged. Two special concerts, given in the Waldorf-Astoria exclusively for subscribing members of the Philharmonic Society, also will take place. The tour of the Philharmonic Orchestra will present it in fourteen cities in the eastern part of the United States. There will be a noteworthy record to point to in the compositions performed during the 1925-26 season by the New York Philharmonic—not alone in the standard répertoire for orchestra but in these novelties which it is fitting for so representative an organization to bring to the attention of the public. The list of soloists, too, is one thoroughly representative.

The personnel of the Philharmonic Orchestra consists of eighteen first violins (S. Guidi, concertmaster and H. Lange assistant concertmaster); eighteen second violins, twelve violas, ten 'cellos, ten double basses, four flutes, one piccolo, four oboes, one English horn, four clarinets, one bass clarinet, one contra bassoon, six horns, four trumpets, three trombones, one tenor horn, one tuba, one typani, a battery of three, two harps, and other instrumentalists assigned to the celeste, piano, and organ. Maurice Van Praag is manager of orchestra personnel.

Those serving on the board of directors are Messrs. Mackay, Juilliard, and Kahn, and Marshall Field, vice-president, Charles Triller, treasurer, Arthur Judson, executive secretary, and Messrs. Nicholas Murray Butler, Scipione Guidi, L. E. Manoly, Frank L. Polk, Walter W. Price, Elihu Root, Charles H. Sabin, Nelson S. Spencer, and Maurice Van Praag. The trustees are Messrs. Mackay, Juilliard, Kahn, Spencer, and Triller.



NEW YORK STRING QUARTET



that first season resulted in the booking of a transcontinental tour the following year. Since then the Quartet has established itself still more firmly in the esteem of concert audiences from coast to coast.

"Its performances," commented the reviewer of the *New York American*, "are a solace to discriminating listeners . . . musically thorough and technically polished." Harvey B. Gaul, in the *Pittsburgh Post*, has found in their playing "the virtues of youth . . . energy, vigor, enthusiasm, and intensity" as well as "charm and delicacy." "They sing a melody as though it warmed them, and they would have it glow upon their hearers," wrote H. T. Parker in the *Boston Transcript*.

"For the sake of those in search of practical information, it is set down here that the New York String Quartet is one of the best reasons known to Chicago for investing in a concert ticket", commented Eugene Stinson in that city's *Daily Journal*.

Ottokar Cadek, first violin, and Jaroslav Siskowsky, second violin, are young American artists (of Czech descent) who have appeared as soloists and with chamber music organizations on both sides of the Atlantic. Ludvik Schwab, violist, and Bedrich Vaska, cellist, are Czechoslovakians. Mr. Schwab is also a skilled pianist, and at one time forsook the viola to play accompaniments for Jan Kubelik. Mr. Vaska is an ensemble player of many years' experience, and a former member of the Sevcik Quartet.

Seven times has this Quartet appeared in New York's Aeolian Hall, in addition to its many appearances in the metropolis under various auspices. While Mozart, Beethoven and Brahms have dominated their programs (because of the demand for these classics) novelties also have been introduced by them, including quartets by Pierre Menu, Josef Suk, Vitezslav Novak, Ethel Leginska, and Paul Hindemith.

These players spend each summer on an estate at Lake Champlain, near Burlington, Vt., where they prepare their programs.

At the press time of this volume more than sixty concerts have been booked for this season by Concert Management Arthur Judson. The New York String Quartet makes Brunswick records.

IT IS ONLY three years since the New York String Quartet's first public appearance was welcomed as "a brilliant addition to New York's musical life," yet within this time that greeting has been echoed from Boston to San Francisco, from Palm Beach to Portland, Ore.

Originally founded in the fall of 1919, this ensemble confined its activities to private engagements until October, 1922. The success of

THE NEW YORK TRIO

A DEQUATE INTERPRETATION of chamber music demands several qualities of those engaged in the task. There must be primarily individual excellence, and thereafter a keen sympathy and understanding of ensemble requirements. Connoisseurs have agreed that such requisites are to be found in the personnel of the New York Trio, which enters in 1925-26 its seventh season.

The membership of this organization consists of Clarence Adler, pianist; Louis Edlin, violinist; and Cornelius Van Vliet, 'cellist. The two latter are of the original New York Trio; Mr. Edlin succeeded, two years ago, Scipione Guidi, concertmaster of the New York Philharmonic Orchestra. It was H. T. Parker, music critic for the Boston Transcript who wrote of the New York Trio: 'It was hard to remember when the Beethoven trio has sounded so fresh and new; when vitality has so quickened its lengths; when it has so teemed with delights; when to all and sundry the playing and the hearing has sounded an equal enjoyment. Zest leads the New York Trio and Fire spurs it.'

Even at the début of this organization, some seven years ago, the response of the public and the press indicated the character of its efforts. These have expanded in the purpose to achieve those heights worthy of the music the Trio has presented to its hearers, and its aesthetic ideals. In the course of its subsequent appearances, there has been a constant striving for the finest elements which are recognized as representative of chamber music. In addition to some twenty-five concerts given in Aeolian Hall, New York, the Trio has traveled extensively; and its audiences include the residents of many United States cities, and those of Canada as well. This season it is the purpose of the Trio to give, as novelties, trios by Fauré and Max Reger, and the works of Honegger—to be heard in New York for the first time.

Mr. Adler was born in Cincinnati, Ohio, and after studying there with Romeo Gorno went to New York to become a pupil of Raphael Joseffy. He journeyed later to Europe, and studied with Godowsky, Reisenauer, and Da Motta. It was while there that Mr. Adler became a member of the Hekking Trio, succeeding as pianist Artur Schnabel.

Mr. Edlin is a native of New York, and had as masters Arnold Volpe, Carl Hesch, and Fritz Kreisler. He has appeared often as a solo violinist, and was for several seasons concertmaster of the Cleveland Orchestra.

Mr. Van Vliet was born in Rotterdam, Holland, where he studied with Osker Ebrle and J. Mossel. Following his successes as solo 'cellist with orchestras conducted by Mengelberg, Mahler, and Weingartner, Mr. Van Vliet came to the United States. He is now first 'cellist of the New York Philharmonic Orchestra. The New York Trio is managed by Ruth Tager, 137 West 86th street, New York.



THE NEW YORK SYMPHONY SOCIETY



Walter Damrosch

concerts annually, not only in New York, but also throughout this country, Canada, Cuba and Europe.

During the two score years that he has been conductor it is estimated that Mr. Damrosch has traveled more than 400,000 miles with his orchestra, playing to more than eight million people. It was at the official invitation of the European governments that the orchestra toured through Belgium, France, England and Italy in 1920. This was the first and thus far the only European tour ever undertaken by an American symphony orchestra.

Many internationally known artists have made their first American orchestral appearance with the New York Symphony. Among them have been Paderewski, Saint-Saens, Tschaikowsky, Kreisler, Sarasate, Rosenthal, Marianne Brandt, Etelka Gerster, Lilli Lehmann, von Bülow, d'Albert, Fannie Bloomfield-Zeisler and Paul Kochanski.

The personnel is made up of one hundred musicians. Mischa Mischakoff, the concertmaster, who three years ago was an unknown newcomer from Russia, made a spectacular entrance into the New York musical world by winning the Lewisohn prize against a field of one hundred and fifty competitors. René Pollain, first viola and assistant conductor, was associated in France with Debussy and Casadesus, and since 1910 has served on the jury of the National Conservatory in Paris. George Barrère, considered one of the finest flutists in the world, has been with the orchestra for fifteen years. Hans Goettlich, librarian and Rudolf Rissland, personnel manager and second violinist, have been associated with the orchestra for more than a score of years. Among the other well known members are Ernest La Prade, leader of the second violins; Lucien Kirsch, first 'cellist; J. L. Williams, clarinet; Max Wockenfuss, trombone; Gustav Heim, trumpet; Morris Tivin, first bass; Quinto Maganini, piccolo; A. Yegudkin, French horn; Adolph Moser, tuba; Karl Glassman, tympani; Harry Baker, battery and traps. For fifteen years George Engles has served as manager.

LEAVING BEHIND a home that was constantly opening its hospitable doors to such guests as Wagner, Liszt, Rubinstein, von Bülow and Clara Schumann, the man who is now pointed to as one of the great pioneers of American music came to this country in 1871.

Discontentment with musical and political conditions in Breslau led Dr. Leopold Damrosch to make a new start in a strange country. Seven years after his arrival here he founded the New York Symphony Orchestra, which he directed until his death in 1885. Elected to the vacant conductorship, Walter Damrosch has for forty years carried on the work begun by his illustrious father.

In the early days the orchestra gave but twelve concerts each season. So greatly have its activities increased that for the past ten years it has given one hundred

THE NEW YORK SYMPHONY SOCIETY

Since 1915 Harry Harkness Flagler, president of the New York Symphony Society, has defrayed any deficit incurred annually. This generous gift has relieved Mr. Damrosch of his earlier task of raising the necessary guarantee fund, and has enabled him to devote his entire attention to the orchestra.

Always a pioneer, Mr. Damrosch has given twenty compositions their world premières, forty-seven their first American performance, and thirty-six their first New York performance. Many of the works of Brahms, Tschaikowsky, Sibelius, Stravinsky, Elgar, and Rimsky-Korsakoff have been introduced to America by the New York Symphony Orchestra. It has also given numerous first presentations of the best works of the French school, including Debussy, Enesco, Chausson, Ravel, d'Indy, and Dukas. Mr. Damrosch has encouraged native American composers by presenting a number of their works each year. He gave to New York in 1908 its first Beethoven cycle.

Of late the Symphony Society has followed the policy of having a distinguished guest conductor direct the orchestra for a part of each season. Albert Coates and Bruno Walter have been recent guests. This season there will be two guest conductors, Otto Klemperer, considered one of the foremost conductors in Germany today, and Eugene Goossens, distinguished young English conductor.

So rapidly has the interest in symphonic music been growing that the Symphony Society has found it advisable to transfer its New York Sunday afternoon concerts this season to Mecca Auditorium, which has a seating capacity of four thousand. In anticipation of the additional revenue that this will bring in the Society has made a radical reduction in prices. In fact, the scale of rates is the lowest that has ever been charged for symphonic concerts of the first order. Seats are now available for as low as twenty-five cents.

In addition to the Sunday concerts the orchestra gives two series of twelve concerts on Thursday afternoons and Friday evenings in Carnegie Hall. Other features of the New York season are six Symphony Concerts for Young People, and five symphony concerts for children. The concerts for young people were inaugurated twenty-eight years ago for girls and boys between twelve and eighteen years. In 1917 the demand became insistent for concerts for children from eight to twelve. In consequence Mr. Damrosch initiated his now famous Children's Concerts. The success of both these series has been remarkable. Every year all the seats are sold out months before the season opens. The orchestra also gives six Saturday afternoon concerts at the Academy of Music in Brooklyn and short series in Washington, Baltimore and Philadelphia.

The officers of the New York Symphony Society include Harry Harkness Flagler, president; Paul D. Cravath and Henry Seligman, vice-presidents; Edwin T. Rice, treasurer; Richard Welling, recording secretary. On the Board of Directors are Paul D. Cravath, Walter Damrosch, Harry Harkness Flagler, Edwin T. Rice, Henry Seligman, William S. Hawk, Henry W. Taft, Felix M. Warburg, and Richard Wellington. Mrs. Pleasants Pennington is executive secretary and George Engles, manager.

N. Y. U. DEPARTMENT OF MUSIC



Dr. Hollis Dann

THE SCHOOL OF EDUCATION of New York University, recognizing the demand for broader training for the music teacher has established a department of music under the direction of Dr. Hollis Dann. The following are members of the Faculty of Music: Hollis Dann, Music Director; Julia Broughton; Lucy Duncan Hall; Vincent Jones; Isidore Luckstone; Harold Luckstone, A. B.; Albert Gore Mitchell, Mus. D., F. R. C. O.; Louis Mohler, A. M.; Bertyne NeCollins; John Elmer NeCollins, A. B.; T. Tertius Noble; Clara Frances Sanford, Sc.B.; Paul Stoeving; and Bernice White.

The importance of general and professional college training in addition to music training for the men and women who essay to leadership in music teaching is no longer questioned. Colleges, normal schools, and private schools are demanding the same all-round education for the heads of the department of music as are required for teachers of other branches.

The director of music in school and college, the teacher of singing, piano, or theory, are quite as much in need of an adequate, well-balanced education as is the classroom teacher of language or mathematics. The several departments of the school of education offer superior advantages for the study of general and professional subjects. The department of music education offers equally superior training in several fields of music education.

Five four-year courses are offered, leading to the degree of bachelor of science of music, each majoring in a different field. There are courses for supervisors and directors in public schools and colleges; for supervisors of instrumental music; for teachers of singing and professional singers; for teachers of piano and for teachers of theory.

Second in importance only to the adequacy of its courses and the excellence of its faculty is the location of a school of music. The hearing of much good music artistically rendered is a vital and indispensable element in a music education. New York City is unquestionably the greatest music center in the world today; therefore, it is the most desirable location for a school of music.

The University has recently purchased a commodious and attractively furnished building, known as the Music Education Building, facing Washington Square, East. This building will be exclusively occupied by students of the department of music. The women of the faculty will live in this building as student advisers.

The University offers unusual advantages to its graduates desiring positions. The director of the bureau of appointments and the director of the bureau of educational service give particular attention to the placing of teachers in all parts of the country. Inquiries should be addressed to Professor Hollis Dann, New York University, 100 Washington Square, East, New York.

ELLY NEY

EXCEPTIONAL GIFTS seldom fail to command attention. That these were Elly Ney's had been repeatedly emphasized by European reviewers seasons before she played before her first American audience. That concert at Carnegie Hall, New York, October 21, 1921, was to confirm a reputation, not to establish one—and the New York Times recorded that "she fulfilled her artistic mission." "One of the most serious, one of the most deeply musical artists now before the public," has commented the Herald-Tribune, "Her depth and sincerity of feeling, her unshakable conviction of the greatness of great music, her fine and vigorous intelligence, her sense of the spiritual art to which she is so genuinely devoted—these things set her apart from the ordinary virtuoso of the market-place, and commend her to those who value such rare gifts."

Dusseldorf, Germany, was Mme. Ney's birthplace. Piano lessons commenced at the age of three, and her mother had qualified her for entrance to the Cologne Conservatory by her tenth birthday. Here, under Isador Seiss, a pupil of Clara Schumann, and later in Vienna with Leschetizky and Emil Sauer were laid the foundations of a career to be filled with notable achievements.

Public receptions first came in her sixteenth year, after Mme. Ney had won the Ilbach award and the Mendelssohn prize. Repeated tours throughout Europe, which later followed, were to gain for her a popularity rare for a woman pianiste on that continent—for many writers there have expressed agreement with Dr. Leopold Schmidt's opinion (in the Berlin Tageblatt) that Mme. Ney is one of "the greatest living geniuses of the piano." Almost as significant were those appearances, almost every year from the beginning of her career until the death of Arthur Nikisch, with the Leipzig Gewandhaus Orchestra, and her many participations in the Beethoven Festivals in Bonn. Next season she will play at the Brahms Festival under the direction of Wilhelm Furtwaengler, its conductor.

Although a specialist in Beethoven and Brahms, this artiste's répertoire is an anthology of piano literature, and includes practically all of the important concertos, as well as a wide range of chamber music—for Mme. Ney has oft played with the Bohemian, Rosé, Klingler, Busch, London, and New York string quartets. For several seasons she toured at the head of her own trio, giving Beethoven and Brahms cycles in twenty-eight German cities. Willem van Hoogstraten, the distinguished conductor, and since the husband of Mme. Ney, was the violinist of that ensemble.

Mme. Ney returns to the United States in January, 1926, for a series of concerts booked for her by Beckhard and Macfarlane. In recital she uses the Steinway Piano. Her playing is recorded in Brunswick Records, Duo-Art and Ampico rolls.



N. LINDSAY NORDEN



SUCH A RECORD as that of N. Lindsay Norden is outstanding—even among American musicians of the foremost rank. There are few choral conductors who have served so steadfastly worthy ideals. Patrons of the Mendelssohn Club of Philadelphia, Pa., are aware of this fact; and those also of the Reading Choral Society . . . which organizations Mr. Norden continues to conduct.

It was in 1912 that this musician organized in Brooklyn the Aeolian Choir, which for five years gave in that city and in New York City and other nearby places concerts noteworthy for the introduction of theretofore unknown music of the Russian church with English texts. Mr Norden succeeded in 1917 W. W. Gilchrist as music director of the Philadelphia Mendelssohn Club; he took charge of the

Reading Choral Society in 1920, and three years later started on its artistic course the Pottsville Choral Society. Other activities have included the presentation of his own *Thanatopsis*, by the Strawbridge and Clothier Chorus, with the Victor Herbert Orchestra (given in June of 1924 at the Victor Herbert Memorial at Willow Grove) and public concerts with the choir of Philadelphia's Second Presbyterian Church which prompted the daily newspaper chroniclers of Philadelphia, New York, and Reading to write of their a capella singing in terms of highest praise. Such works have been conducted by Mr. Norden, with the various choruses mentioned, as the Brahms Requiem, Elijah, Dvorak's Te Deum, Hora Novissima, Liszt's Thirteenth Psalm; and Mr. Norden's own compositions, Te Deum, Benedictus, and Jubilate for chorus, orchestra, and soli . . . in all of which forty men of the Philadelphia Orchestra participated. Mr. Norden's sketch for orchestra, Silver Plume, had its first performance by the Philadelphia Orchestra, at the Philadelphia Academy of Music, February 10, 1925. He has composed a Service for Synagogue, the King Melville Overture (for orchestra), and smaller pieces for the orchestra, as well as numerous songs, and other compositions.

Mr. Norden was born in Philadelphia April 24, 1887. He studied in New York with Max Spicker, Arthur Weld, F. W. Robinson, and Cornelius Rybner at Columbia University. He took his B. S. degree in 1909, his Mus. B. and his M. A. degrees one year later. Mr. Norden was Assistant Organist at New York's St. Bartholomew's Church and Musical Director of the Parish House from 1902 to 1904; Organist and Choirmaster of St. Mary's P. E. Church, Brooklyn, from 1905 to 1915; All Saints Church, Brooklyn, from 1915 to 1917; and at the Second Presbyterian Church, Philadelphia, from 1917 where he now is. He still is at the Synagogue Rodeph Shalom, Philadelphia, where he began in 1922. He was Instructor of Music at the High School of Commerce, New York, from 1909 to 1918 and at the Episcopal Academy, Philadelphia, from 1918 to 1921. In addition Mr. Norden is an Instructor in the Department of Theory at the Curtis Institute of Music, Philadelphia.

GUIOMAR NOVAES

NATURE ORDAINED, it would seem, that Guiomar Novaes should play the piano, for even as a tiny girl her aptitudes for this instrument were observed to be extraordinary. Already at the age of six, when serious study was commenced with Senor Chiafarelli in her native Sao Paulo, Brazil, her acquaintance with the piano had been intimate. Where gifts require only guidance progress is rapid, and within four years that teacher deemed the ten-year-old señorita prepared for a public hearing.

A talent of such proportions, considered governmental officials who attended that recital, was a national asset and one too precious to be consumed as a child prodigy. It was suggested that Miss Novaes be placed under Europe's most competent instructors for the complete maturing of art. With a family of nineteen children, of which she was the seventeenth, her father found such an expense impossible to include in his budget—thereupon it was arranged that this expense should be paid out of the national treasury.

At this time the Paris Conservatoire was holding competitive examinations for twelve vacant piano scholarships, and Miss Novaes was sent to France to enter the contest. Debussy, Moszkowski, and Fauré were among the jurors who awarded her playing of Schumann's Carneval first place among three hundred and eighty-five candidates. There Miss Novaes was placed in the class of Isador Philipp. That professor, upon hearing the young pianiste play, declared there was "nothing left to teach her," it would only be necessary "to keep the weeds from springing up."

After four years with that master Miss Novaes made her Paris début in 1907. Reviewers' opinions were expressed in terms reserved for the elect. London heard and confirmed those enthusiastic estimations, and soon throughout Germany, Switzerland, and Italy the young Brazilian became a favorite.

Two years were spent concertizing in her native country before Miss Novaes came to New York for her North American début (November 11, 1915). Henry T. Finck, in the evening Post, hailed her "one of the seven wonders of the music world." "The poise, the rich fruity touch, the technical surety, the sheer rainbow versatility of the astonishing young woman blinds—rather deafens the cynical critic," wrote the late James Huneker; opinions which reviewers throughout the United States and Canada have reechoed.

Writing of her final New York recital of last season, the Herald-Tribune reviewer remarked that this artiste's "technical mastery needs no repeated encomiums." "Imagination," "emotion," and "magnetism" were again qualities mentioned by the Times writer.

The season of 1925-26 finds Miss Novaes under Concert Management Arthur Judson, New York-Philadelphia, making her ninth American tour. She plays the Steinway Piano and makes Duo-Art Rolls and Victor Records.



SIGRID ONEGIN



EXCEPTIONAL VOICES will always command attention; when aristocratic style and musicianly purpose distinguish the use of such, a place in the front rank opens to receive the singer.

European music experts repeatedly had agreed that Sigrid Onegin numbered among the preëminent contraltos. A seeming endorsement of those opinions was that engagement to make her first appearance in this country as a soloist with the Philadelphia Orchestra in one of its New York concerts (October 31, 1922).

Immediate and deep were the impressions which this event made—as reflected in the enthusiasm of such a conservative writer as Henry T. Finck: "Richard Wagner was not always as dignified as a cardinal. Sometimes when particularly happy,

he climbed a tree like a monkey, or stood on his head, to the great scandalizing of Frau Cosima. Had he been in Carnegie Hall last night he would at least have thrown his hat clear up to the ceiling and shouted for joy; for he would have heard a Wagnerian artist of the rare kind he dreamt when he started the Bayreuth high school for dramatic singing. That school came to naught because the raw material was lacking. Oh, that he might have had Sigrid Onegin for his Bayreuth Festivals! I am glad, though, that he didn't, for then I would not have had the pleasure of hearing this superlative artist yesterday. . . . Sigrid Onegin is a big woman of the northern Valkyre type, splendidly formed, and her voice is as heroic and resplendent as her physique. It pours from her throat with as little effort as a Norwegian waterfall. It is as agreeable in its quality as in its spontaneity, and it has dramatic warmth to burn. A great mezzo-soprano is this Swedish prima donna, with a leaning toward the contralto. Her reception by the audience was extremely enthusiastic, and she was recalled many times. She may safely cable home: 'I came, was heard, and conquered.' "

Then, on November 22, came Mme. Onegin's first appearance at the Metropolitan Opera House, as Amneris in *Aida* (the same performance which brought Elisabeth Rethberg to that stage for the first time). This was to confirm those opinions "that she would do big things in opera," as the World's reviewer recorded.

To H. E. Krehbiel, upon hearing this artiste in recital shortly after, came the "query whether such a voice as hers is not wasted at the opera. We do not mean that Mr. Gatti's organization does not deserve so magnificent an organ and such beautiful art, but only that the Metropolitan repertory offers them so little opportunity to be enjoyed. . . . For such singing the current repertory is too limited. It is heard only to its full advantage in a recital of songs."

Though Mme. Onegin remained a member of that company for two

SIGRID ONEGIN

years, Mr. Krehbiel's query was answered by the demand for this singer's concert appearances which limited her opera engagements to a few during her contract at the New York house.

More than forty concert and recital engagements were filled during that first season; more than twice this number, the second. After a year's absence, Mme. Onegin is making her third tour of the United States under Concert Management Arthur Judson. To the Pacific Coast and back extends her 1925-26 itinerary. Franz Dorsmueller, professor of piano at the Munich Academy, has been specially engaged to play her accompaniments for this tour.

Mme. Onegin is a cosmopolitan. Her father was French; her mother, German; Stockholm, Sweden, was her birthplace; and Paris, her home until fifteen. Then Germany became the place of her voice studies, and later Milan.

In 1912 she commenced a concert career, the success of which has only been interrupted by her successes in opera: principally in Stuttgart, Munich, and Berlin, though she has appeared as guest in many European houses. Notable were those appearances in Carmen with Enrico Caruso during that season he sang as guest in a number of central European opera houses. It was Max von Schillings who first saw the large opportunity of this singer in opera, and induced her to study for the lyric stage.

Concert, however, is this contralto's métier, as her preference and reviewers agree. To catch the spirit and meaning written into a few measures of lyrics, and to interpret this with impressing conviction and artfulness, is an accomplishment that concert audiences will ever esteem. When voice, personality, and impressive appearance are also present such popularity as Mme. Onegin's results.

The content of her programs is also a matter which has interested connoisseurs. Unfamiliar songs by master song writers have been a feature of her programs, and often a group of songs for children.

"Lieder and classics are alike to her," wrote Frank H. Warren, in the New York Evening World; "her full rich voice, with its wide range, her fine phrasing, and her skill in tone coloring, the life of a song, were a delight to the seeker of vocal artistry. She takes a position as one of the select band of recitalists whom it is almost a duty to hear."

Extensive is her répertoire, and in it are many of the larger works for solo voice and orchestra. These, as well as opera arias, she has sung with most of the principal orchestras of the United States and Europe. In recital she uses the Steinway Piano.

Mme. Onegin is one of the artistes under contract to record exclusively for the Brunswick-Balke-Collender Company.



ELEANOR PAINTER



SOME FEW MONTHS AGO—in the late autumn of 1924, to be exact—reports reached the United States of the recognition accorded Miss Eleanor Painter during, and after, her appearance at the Berlin Staatsoper in the title rôle of Puccini's *Madama Butterfly*. Shortly thereafter additional accounts were received concerning the subsequent appearances of the American lyric soprano—in Berlin, Dresden, Braunschweig, and Wiesbaden—interpreting the leading feminine characters in *La Bohème* and *Faust*.

The American people of a sudden became conscious that Miss Painter was engaging in a form of artistic endeavor in which they had not been accustomed to hear and see her; only the better informed were aware that it was in serious opera that this artiste had made her professional débüt.

Professor Adolph Weissmann, regarded as one of the severest critics in Central Europe and perhaps the most authoritative, wrote in the *Berliner Z. am Mittag* after Miss Painter's *Madama Butterfly* appearance, "The poor little Japanese maiden of Puccini found last night a finished, matchless, and model interpretation. Eleanor Painter (who is remembered here for her distinguished and charming art) knows so thoroughly how to animate to a living being this playful, loving, and finally unhappy creature, that there was not the slightest suggestion of 'theatre.' It was as if she were born for this rôle, for she made it her very own with every vein of her body, with every look, with every movement of her expressive little hands and, not to forget, with a voice not less slender than can be made suddenly to bloom to the very topmost notes. The packed house was moved to give ovation after ovation to this new *Butterfly*."

A well considered review, yet no more appreciative than were others written of that occasion . . . and those others touching on Miss Painter's operatic appearances, in Berlin, Dresden, and Wiesbaden. They formed the conclusive evidence to prompt the artiste to devote herself, henceforth, to the most serious form of operatic art; for the 1925-26 season, in all probability, in Europe.

After her interpretation of *Madama Butterfly* in Braunschweig—where critical estimate rates high—Friedrich-Carl Kobbe paid a tribute to Americanism in art in stating in the *Braunschweig Landeszeitung*, in part: ". . . She does well to be Eleanor Painter from America. . . . Her characterization is Anglo Saxon. . . . To this small circle belongs Eleanor Painter from America. . . . She is so gifted with the powers and riches of a great temperament, of an artist, of a woman, a Being, a Race, that one went home not only enriched by an experience but enriched also by inspirations whose circle reaches far beyond the confines of Puccini—the opera—the theatre. It is also worthy of mention that the guest raised the whole performance to her level."

GENNARO PAPI

A PATRON of the Metropolitan Opera was recently "reminded of the ease with which Jove casts his thunderbolts" when watching the gestures of Gennaro Papi as he masters the task of an opera performance.

It was with some such nonchalance—but with the same innate ability that has flowered into mastery in his mature work—that this conductor began his study of the piano at the age of five—"to please and amuse" his father. When, as a lad of nine, it was arranged for him to take examinations for admission to the Conservatorio San Pietro a Majella, to again quote the Maestro, he "solemnly flunked." The elder Papi was not discouraged, nor was his faith in his son's potentialities unfounded, for two years later young Papi won the single opening at the Conservatory among forty competitors. Here he specialized in the piano, also studying organ and violin and theory with Maestro Camillo de Nardis.

His début was made in 1906, not as a pianist, but as a chorus master at the opera house of San Severo di Puglia. Henceforth his interest lay in conducting. From San Severo he went to Milan, and later was assistant conductor in the leading opera houses of Milan, Warsaw, Odessa, London, Buenos Aires, and Turin. As assistant to such leaders as Mugnone, Mancinelli, Mascheroni, Vitale, Campanini, Nikisch, Strauss, and Toscanini, young Papi developed marked ability, for Impresario Gatti-Casazza was so impressed with his work, when he observed it during a visit to Turin in 1913, that a contract was signed for his assistance at the Metropolitan.

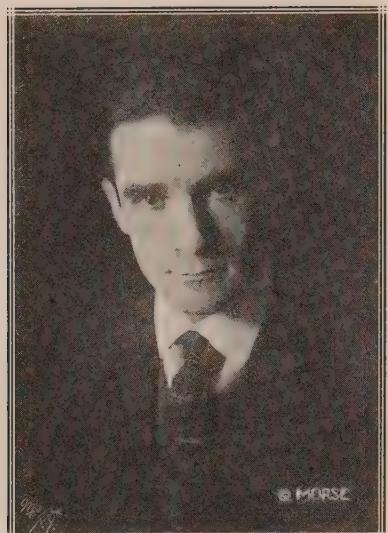
Within four years he was advanced to the rank of a first conductor. His appearance at the conductor's stand at that performance of Puccini's *Manon* in 1917, which marked his début, won cordial recognition from audience and reviewers. In addition to his share of the Italian operas Mr. Papi is in charge of the Russian répertoire at the New York house. The current season finds him continuing his uninterrupted service there.

Mr. Papi's conducting—always without score—is known for its individual style. That loose wrist and abstract air, that calm and composure with which he beckons even his climaxes, are evidences of the poise which comes with an authoritative knowledge and mastery of the task at hand. Just as these qualities have won his admirers in the audience, his gentle, kindly manner has won the affection of singers and orchestral musicians, for even in rehearsals this alert temperament is always under control.

These same qualities have also made Mr. Papi a favorite at Chicago's Ravinia Opera, of which he is now the musical head. That this annual summer season of opera has flourished, both in quality and public esteem, under his leadership, needs no repetition.



ASHLEY PETTIS



TO FIND a more intensely American pianist than Ashley Pettis would indeed be difficult. While it is true that for a time he pursued his studies in Europe, Mr. Pettis clings to things American. He believes firmly in them and their future, and is among those who feel that the recognition of native musicians by their compatriots is virtually at hand.

Mr. Pettis was born in Sutter Creek, California, and received his first instruction in pianoforte playing from his mother. Later he continued his studies with some of the best instructors in this country and Europe. His first appearance here was made before an audience of 7,000 people at the Greek Theatre, Berkeley, Calif., at the age of twelve . . . the press proclaimed him "a genius." He appeared throughout the west in recitals and after

his two years service in the Marine Corps—1917-1919—he returned to San Francisco where he gave a series of twelve historical recitals chronologically arranged from Bach to the Moderns. His New York début was made at Aeolian Hall, February 9, 1922. Boston and Chicago débuts followed.

It was Dr. Hugo Leichsenring, eminent critic of Germany, who wrote in the Hamburger Nachrichten concerning Mr. Pettis' appearance in Hamburg in September 1924: "This artist combines a thorough technical ability with sensitive musical feeling. On the one hand his playing is rendered animated and dramatic by his powerful but never unbeautiful touch; on the other hand Mr. Pettis has at his command a tender and genuinely expressive legato."

Redfern Mason, of the San Francisco Examiner wrote of Mr. Pettis recently: "Music is not a mere matter of sounds to him. I think it is the spirit of God making itself manifest through the art of tone."

An avowed enemy of jazz, as American music, Mr. Pettis is perhaps the musician most widely quoted on this much discussed subject; and in his extensive touring of the United States he has attracted probably quite as much attention for his denunciation of jazz as for his piano playing but it has been the latter, of course, which has singled him out for consideration; and his consistent presentation of the best compositions by native writers, in conjunction with the classics, has been helpful to their cause. The N. F. M. C. at their Biennial Convention in Portland, Oregon, June, 1925, engaged Mr. Pettis for two recitals, one an all-American program.

Mr. Pettis was invited, this autumn, to become an artist member of the faculty of the Eastman School of Music of the University of Rochester; and he will devote a part of his time to teaching in that institution. However, this appointment will in no way conflict with his transcontinental tour. He is under the management of Concert Management Arthur Judson, New York and Philadelphia. Mr. Pettis records exclusively for the Duo-Art, and uses the Steinway piano. He has written a number of songs and piano pieces, the first of which, "Marsh Hymn," was recently published by the Carl Fischer Co.

ROSA PONSELLE

CHURCH GOERS who lived in Meriden, Connecticut, were the first persons to hear the singing voice of Rosa Ponselle. That New England city was musical enough, but it is doubtful if many of its residents anticipated that the girl who had been born and brought up there would eventually become one of the leading dramatic sopranos of the New York Metropolitan Opera Company. The singer herself dared hold no such thought—even when her vocal sphere carried her into a motion picture theatre where the youthful newcomer attracted more than ordinary notice.

That particular ambition came later, when Miss Ponselle had taken further steps forward and other opportunities had opened to her. As she began to make felt those unusual qualities which have since made her a personality in the operatic world there came the determination for serious achievement. Within a single year of study she hurdled all the obstacles that lay in the path that leads to the stage of the Metropolitan Opera House. That début—her first appearance before a musical audience—which brought Miss Ponselle fame overnight after her amazing achievement in the leading soprano rôle of *La Forza del Destino* was preceded by long and arduous trials. She had served an extensive apprenticeship before vaudeville audiences prior to gaining the ear of General Manager Giulio Gatti-Casazza. Still there remained obstacles.

The first of these occurred during her first audition, when she fainted on the stage. The second arose suddenly on the morning of her scheduled Metropolitan début, in which she was to appear with Enrico Caruso. But that sore throat was overcome before evening and the appearance took place.

From that memorable night (declared by newspaper reviewers to have established a precedent in the foremost of all opera institutions) Miss Ponselle's artistic place has been made steadily more secure. She has had assigned to her the leading soprano rôle in revivals of *La Juive*, *L'Africana*, and *William Tell*. The foremost feminine characters in *La Gioconda*, *Don Carlos*, *Le Roi d'Ys*, *Trovatore*, *Ernani*, *Aida*, *Oberon*, *Andrea Chenier*, and *Cavalleria Rusticana* also have been bestowed upon her; and her latest and admittedly her greatest triumph came on the evening of November 11 last, when she appeared as Julia in the revival of *La Vestale*. W. J. Henderson, in the *New York Sun*, termed it "the loftiest artistic flight of her young career." Olin Downes, in the *Times*, wrote that Miss Ponselle "won a personal triumph richly deserved by her vocal and interpretative art", and Paul Morris, of the *Evening World* felt that "unquestionably the honors of the evening belonged to Rosa Ponselle."

Miss Ponselle's concert successes have corresponded to those gained in opera; she is regarded as one of the elect, with her career now coming into full blossom. Her management is National Concerts. She makes Victor records.



THE PHILADELPHIA ORCHESTRA



Leopold Stokowski

PHOTO BY
E. GOLDENSKY

THE PHILADELPHIA ORCHESTRA has just completed its twenty-fifth season. Its first concert was given on November 16, 1900, under the direction of Fritz Scheel. Six months before that date Mr. Scheel had brought together an orchestra of professional musicians to give two concerts for the benefit of the families of American soldiers and sailors fallen in the Philippines, and The Philadelphia Orchestra was the direct result of that venture.

Six concerts were given in the first season, and the series was increased to fourteen in the year following, 1901-02. Before the formation of its own orchestra, Philadelphia had supported concerts by the Theodore Thomas Orchestra, the New York Symphony Orchestra, and the Boston Symphony.

Fritz Scheel continued as conductor of the orchestra until his death in 1907. He was succeeded by Carl Pohlig, who had been First Court Conductor at Stuttgart before coming to America. On his resignation at the close of the season of 1911-12 he was succeeded by Leopold Stokowski, who has held the post uninterruptedly ever since.

The personnel of the Philadelphia Orchestra numbers one hundred and eight players. At the head of each choir are musicians of high standing and recognized authority. Thaddeus Rich has been concertmaster since the season of 1906-07. David Dubinsky has been leader of the second violins since 1912, and prior to that time was a member of the first violin section from the time of the Orchestra's foundation. Anton Horner, chief of the French horn section and a master of his instrument, has completed his twenty-fourth year in his present position. The leader of the double basses is Anton Torello, a virtuoso of exceptional attainments, as is Marcel Tabuteau, the first oboe player, the former joining the Orchestra in 1914, and the latter in 1915. W. M. Kincaid has been first flute since 1921, and Walter Guetter, first bassoon since 1922. Sol Cohen became second trumpet in 1918, and was made head of his section in the season of 1923-24. Rich, Dubinsky, Kincaid, Guetter, Cohen and Simons are native Americans. Gardell Simons has been first trombone since 1915.

From a series aggregating six performances in the season of 1900-01, The Philadelphia Orchestra has increased its activities until last year it gave eighty concerts in the city of Philadelphia alone. These comprised twenty-nine Friday afternoon and Saturday evening concerts, an additional series of eight Monday evenings to take care of those who could not gain admission to the Friday and Saturday performances, three Monday evening concerts for The Philadelphia Forum, eight concerts for children, and three exclusively for the students of the public schools. The total attendance at the Friday and Saturday concerts was 174,240, an increase of 17,289 over the previous season. The out of town concerts included, during last year, ten in New York, five in Wash-

THE PHILADELPHIA ORCHESTRA

ington, five in Baltimore, four in Toronto in conjunction with the Mendelssohn Choir, and one each in Buffalo and Princeton. The season is thirty weeks.

One of the outstanding achievements of The Philadelphia Orchestra was the performance of Mahler's Eighth Symphony in 1916. Three performances were originally scheduled, but in order to meet the popular demand nine were eventually given. The dates were March 1, 2, 3, 4, 27, 29, April 3, 4, 5, 1916. One performance was also given at the Metropolitan Opera House, New York, on April 9th of that year. The audiences totaled approximately 32,000 people. The receipts were \$42,000, and the expenses about the same. The chorus numbered a thousand, and the orchestra, one hundred and fifteen. Eight soloists were also required. The trip to New York required seventeen passenger coaches and four express cars, in two special trains. The dinner to the chorus and orchestra in New York cost \$2,000; the stage seats and setting over \$3,000. Every seat and all available standing room was sold for all performances, over a thousand standing at the New York concert. Over \$10,000 for unfilled orders for tickets was returned in Philadelphia alone.

Among notable first performances in this country by The Philadelphia Orchestra were those of Schoenberg's Kammersymphonie, Stravinsky's Sacre du Printemps, Le Chant du Rossignol, and the Symphonies d'Instruments a Vent, Rachmaninoff's The Bells, Mahler's Das Lied von der Erde, Le Poème Divin of Scriabin, Strauss's Alpensymphonie, Henry Rabaud's Second Symphony, Szymanowski's Violin Concerto, etcetera.

The practice of having guest conductors lead The Philadelphia Orchestra is one of long standing, and the list includes a number of distinguished names; Richard Strauss, Igor Stravinsky, Vincent d'Indy, Ernest Bloch, Alphonse Catherine, Georges Enesco, Ossip Gabrilowitsch, Willem Mengelberg, Serge Rachmaninoff, Frederick Stock, Willem van Hoogstraten and Felix Weingartner.

The Philadelphia Orchestra is supported by the proceeds of an Endowment Fund of nearly two million dollars contributed by popular subscription. Nearly fourteen thousand people subscribed to the fund in amounts varying from \$1 to \$100,000. The Association consists of life and annual members, the former being such persons as have paid or shall pay into the Endowment Fund or any other fund established by the Association not less than \$500. Annual members are the subscribers to the Philadelphia concerts. Each member of the Association is entitled to a vote at the Annual Meeting, held on the fourth Tuesday in May of each year.

Alexander Van Rensselaer has been president of The Philadelphia Orchestra Association since its inception in 1900. The vice-president is William Jay Turner; the secretary, Andrew Wheeler; the treasurer, Robert K. Cassatt. The Board of Directors includes the following: Mrs. William W. Arnett, Edward W. Bok, John F. Braun, James Crosby Brown, Cyrus H. K. Curtis, Robert K. Cassatt, Samuel S. Fels, Dr. Charles D. Hart, Henry Mc-Kean Ingersoll, John H. Ingham, C. Hartman Kuhn, Effingham B. Morris, G. Heide Norris, Evan Randolph, Miss Anne Thomson, William Jay Turner, Alexander Van Rensselaer, Mrs. L. Howard Weatherly, Andrew Wheeler, Joseph E. Widener, Miss Frances A. Wister, Charlton Yarnall, Mrs. Harold E. Yarnall. The manager of the Orchestra is Arthur Judson; the assistant manager, Louis A. Mattson.

ROSA RAISA



FEW SINGERS of any time flashed into public notice with the brilliancy which attended the early appearances of Rosa Raisa. She had commanded in Europe exceptional attention, but that was eclipsed by her successes in the United States—which came first in Chicago, as principal dramatic soprano of the Chicago Opera Association.

During those appearances, a decade ago, the glory of the Raisa voice moved discerning musicians, music critics, and music patrons to speak of it in superlatives. Yet the inherent gifts of song bestowed upon this artiste were equally apparent. She had, it was agreed, the full resources demanded of one belonging to the ranks of great artists and as her career has gone on Mme. Raisa has developed as it was expected and predicted she

would. She was born in Bielostok, Russian Poland, and found her early lot especially trying. It culminated in the massacre in Bielostok, from which this then young girl escaped. She fled southwards, and at length reached Italy. There she studied at the Royal Conservatory of Music in Naples, with Mme. Marchisio. It was in 1913 that her teacher took her to Parma, the home of Maestro and Mme. Cleofonte Campanini, and these musicians heard the youthful Rosa Raisa, and became instantly aware of her potentialities. Maestro Campanini, then general director of the Chicago Opera Association, engaged the soprano for his organization. How wise a procedure this was developed when Miss Raisa made her début at the Regio Theatre, Parma, the occasion being the Verdi Centenary, held in September 1913.

The instantaneous acceptance of Miss Raisa during her first season in the United States is now music history. Her career since then has been a succession of triumphs. Invitations to sing came from the most illustrious opera houses of the world; the diva went to La Scala of Milan, Rome's Costanzi, the Colon of Buenos Aires, the Municipal in Rio de Janeiro, and from the Paris Grand Opera to Mexico City. Additional honors came in invitations to create leading dramatic soprano rôles, among them being in the operas of Nerone, Francesca da Rimini, Isabeau, Cassandra, and La Nave. Next Spring, at Milan's La Scala, Mme. Raisa will create Turandot, in the last opera Puccini wrote.

Mme. Raisa's recent season at Ravinia was followed by her engagement with the Los Angeles Opera Company, with which she appeared in Los Angeles. She rejoined the Chicago Civic Opera Company in November and, as always, for the full season—including the tour. Mme. Raisa's répertoire is most extensive, in concert as well as in opera. Among her many operas are Aida, Trovatore, Otello, La Juive, Cavalleria Rusticana, Forza del Destino, Andrea Chenier, Madama Butterfly, Tosca, Huguenots, Jewels of the Madonna, Bohème, and Norma. Mme. Raisa makes records for the Brunswick. Her concert manager is R. E. Johnston, New York.

RAVINIA OPERA AND CONCERTS



NOTHER milestone in the history of Ravinia Opera and Concerts has been passed, this unique institution having observed, during the first week of the 1925 season, the fourteenth anniversary of its foundation as a center of artistic production. Fourteen years is a long time as this busy world marks time, yet it is comparatively short when considered in connection with the development of such an artistic institution as Ravinia.

As Edward Moore has written in The Chicago Tribune: "When one beholds the Ravinia of today; when one reads the roster of its artists and takes into consideration all they are capable of accomplishing, it seems impossible that within the space of fourteen years any operatic organization could have gone so far as to achieve the results that must be credited to Ravinia. Here is one of the world's leading opera houses—one that is singularly individual. The strides it has taken in less than a decade-and-a-half put the famous seven-league boots of fairy-lore to shame."

The Chicago Herald and Examiner sententiously sums up in an editorial the position of world importance Ravinia has come to occupy during these fourteen years of its progress. "Thanks to Ravinia", that newspaper says, "Chicago can claim the title of the summer capital of the musical world." And this is echoed by The Chicago Journal of Commerce which, in its editorial column appreciatively declares that "it is small wonder that Ravinia, during the ten weeks of its summer season, is a center of interest for opera appreciators the country over, and it is likewise small wonder that it is as well known in Europe as it is in America."

These expressions from metropolitan newspaper writers who have watched Ravinia advance step by step, and who regard it as an enterprise contributing invaluabley to the cultural development of the community, are based upon the knowledge that this opera center has outgrown all local bounds. Its artists are of world caliber; its operas are representative of the best to be found in the literature of all music drama; its audiences are thoroughly cosmopolitan. It is a world institution, as limitless as is the art it fosters. From season to season there has prevailed in the direction of Ravinia's operatic affairs a ceaseless effort to maintain the traditions gradually established; and it is of record that every year it has been the consensus of opinion that those endeavors have been realized.

Located as it is, twenty-one miles north of Chicago in a sylvan spot upon which Nature has lavished her finest handiwork and within a stone's throw of the lapping waters of Lake Michigan, it creates an atmosphere that is aesthetic, artistic, soul-satisfying; an atmosphere that at the same time is all its own. Ravinia is an institution of individuality. It imitates nothing, for its own attractions are sufficient to make it unique. It has been called the American Bayreuth; likewise the American Oberammergau. The comparisons are pertinent, if by using this metaphor one means that it is a place where idealism is the foundation stone of artistic achievement. Artistically, Ravinia has much in common with Bayreuth and altruistically, it is closely akin to Oberammergau. Basically, it is comparable to both of these great art shrines, but at the same time it radiates its own personality. When all is said and done, Ravinia is Ravinia—an opera house in the woods.

FRITZ REINER



A PROMINENT member of New York's corps of music reviewers said of Fritz Reiner, during his première appearance of last summer as guest conductor of the New York Philharmonic Orchestra at the Lewisohn Stadium Concerts, "He is a born conductor." Certain it is that representative experts credit Mr. Reiner with an outstanding technique of his craft. He is recognized as possessing a deep understanding of the resources of the orchestra and wherein they may be utilized to the most legitimate advantages.

Long before he came to the United States, in 1922, to preside over the music destinies of the Cincinnati Symphony Orchestra, this musician had made secure his artistic place in Europe. His gifts had attracted widespread attention and comment. Mr. Reiner was born in Budapest,

Hungary, where he was graduated simultaneously from both the High School and the National Academy of Music—when no more than sixteen. Three years later found the youth filling most efficiently the post of assistant conductor at the Budapest Opéra Comique and making upon discerning musicians so vivid an impression that his accomplishments to come were freely forecasted.

Even thus early in his career he was spoken of as having a special facility. A thorough training under eminent masters had been his good fortune; and his grounding in the classics was of a similar character. But his versatility extended to operatic literature, and it was therefore no surprise when, in 1914, he was appointed conductor of the Royal Opera at Dresden, where Richard Wagner at one time conducted. For eight successive years Mr. Reiner continued at the Dresden Royal Opera.

During his residence in Dresden Mr. Reiner was invited frequently to conduct as a guest in various cities in continental Europe, and he had further plans for broadening the scope of his activities when the world war broke out. At its close he went then to Rome to conduct at the Costanzi Theatre and the Augusteanum and thereafter made a tour of Spain. It was at this point in Mr. Reiner's career that he was invited to go to Cincinnati.

Almost from his United States débüt, three years ago this autumn, Mr. Reiner made his influence in this country felt. Experts went to Cincinnati to confirm for themselves the reports of his powers, with the result that opinion coincided as to the rank to be accorded him. A champion of modern orchestra literature, this musician conveyed in his readings a strong individuality. When, one year ago last summer, he appeared for the first time at the head of the New York Philharmonic in a Lewisohn Stadium concert his prestige in America had added to it a new note. Then followed, last summer, a conspicuous success as guest at the Hollywood Bowl concerts and, shortly thereafter, at his second New York Stadium appearances, additional honors. Mr. Reiner will be heard this winter in New York, conducting the Cincinnati Symphony Orchestra in two concerts and the concert of the International Composers Guild.

GIACOMO RIMINI

IT WAS in 1914 that Giacomo Rimini became a member of the Chicago Opera Association. His career had already been notable; many of the foremost opera houses of the world had known him as a baritone of insight and keen intelligence. So he was made welcome in the United States, where he has since remained—continuously as a member of the Chicago organization, as a member of the distinguished casts at Ravinia . . . with visits to Europe and South America during the summer, for special engagements.

Mr. Rimini was born in Verona, Italy, and made his début in September, 1910, in Desenzano. He had been prepared by Maestra Amelia Conti-Foroni, and well prepared. Thereafter this artist journeyed from one opera house to another, acquiring the routine imperative to a leading baritone. How thorough that routine was may be gathered from the fact that (as in the case of his distinguished wife, Mme. Rosa Raisa) he was asked to create the first baritone rôles in the operas of Francesca da Rimini, Isabeau, La Nave, and la Nave Rossa. Versatile, Mr. Rimini was able to appear in characters both serious and light. His Falstaff, which delighted New Yorkers when the Chicago Opera Association presented that work in the eastern music center of the United States several seasons ago, was no less a faithful portraiture than his Iago in Otello. Un Ballo in Maschera, Ernani, Aida, Traviata, Forza del Destino, Bohème, Massenet's Manon, The Girl of the Golden West, Lucia di Lammermoor, La Favorita, L'Amore dei tre Re, Dinorah, L'Africana, Les Huguenots, La Nave, Andrea Chenier, Fedora, Carmen, Pearl Fishers, Zaza, Pagliacci, Cavalleria Rusticana, Isabeau, Jewels of the Madonna, Tannhäuser, Tristan and Isolde, Tales of Hoffman, L'Oracolo, and Il Barbiere di Siviglia comprise only part of the lengthy list of operas which Mr. Rimini sings.

It was during the season of 1922-23, in Chicago, after this baritone had sung ten leading baritone rôles, in twenty-five performances within a period of ten weeks, that his Figaro in Il Barbiere was singled out for special consideration. The newspaper music critics wrote in a highly commendatory vein. Karleton Hackett, of the Chicago Evening Post, stated "Mr. Rimini gave a spirited performance and looked as if he might have had every social strand of Seville in his hand and have known just what to do with them. He had the comedy vein and sang the best I ever heard him. The tone was lighter and brighter without the heavy somber quality, and he skipped through his scales cleverly."

Glenn Dillard Gunn, of the Herald and Examiner, Maurice Rosenfeld, of the Daily News, and Herman Devries, of the American wrote similarly. The latter declared "He has a buoyancy, the freshness, the youthful insouciance, the rollicking devil-may-care swing, and also the blustering, robust voice to carry it through." Mr. Rimini's concert engagements are managed by R. E. Johnston (New York). He records for Brunswick and uses the Baldwin piano.



ELISABETH RETHBERG



EVER SINCE her United States début at the New York Metropolitan Opera House, on Wednesday evening, November 22, 1922, the artistic rank of Mme. Elisabeth Rethberg has been internationally secure. Few indeed are the singers, of any period, whose vocal endowments and interpretative artistry have aroused such approval from the public and prompted the critics to write in terms of such high esteem.

What is still more remarkable is the fact that the foregoing recognition has been gained not alone in opera; the accomplishments of Mme. Rethberg on the concert stage reveal her at a corresponding advantage. For she is preëminently the singer, signally endowed in the matter of sheer voice and conceded to be one of the half dozen leading exponents of

that character of vocal technique which some like to term "a lost art." Trained originally to become a pianiste, Mme. Rethberg brings to her endeavors something uncommon amongst singers; that quality is musicianship.

Perhaps no more convincing evidence of sincere devotion to one's art is needed than the attitude this singer maintains towards hers . . . as exemplified in the crescendo of her successes, season after season, the most recent (at this writing), being those gained at London's Covent Garden last June. Appearing in that historic institution for the first time in her career Mme. Rethberg at once established herself as an artiste unique in the annals of song; and she was accorded, unhesitatingly, a niche in London's hall of vocal fame which for generations has been reserved solely for the elect.

"All too rare" is the "fine sense of style and accuracy of intonation" with which this artist sings, thinks the reviewer of the London Times. The Morning Post's writer doubts whether Covent Garden has heard "such consistently fine singing in any Italian season since middle nineteen-hundred"—excepting "only Caruso". "A singer whose voice has been trained to the last inch without having lost its natural beauty", appeared in the Daily Sketch's review of her London début. The Westminster Gazette sums up by agreeing that this singer "fully justified the big reputation with which she came."

It was as a pianiste that Mme. Rethberg made her way into music. She was born in Schwarzenberg, and, like so many other illustrious musicians, indicated when a child her predilections. When she was seventeen, Elisabeth Rethberg was sent to Dresden's Royal Conservatory of Music.

Quite by accident was the Rethberg voice discovered. There ensued then some altercation between Miss Rethberg's piano teacher and the Conservatory singing mentor who insisted that the slim young girl from Schwarzenberg should devote herself to that branch of music for which she very evidently was best equipped. In the end the singing teacher's judgment prevailed.

No progress was recorded in vocal technique, however, despite the serious-

ELISABETH RETHBERG

ness of the pupil and the tutelage of her preceptor, who was an Englishwoman, Miss Wollen. Some twelve months later, when technical difficulties continued to accumulate, Miss Rethberg and the young woman friend with whom she was living in Dresden, went together to a concert. Sitting next to them was a young man, an amateur devotee to singing, it turned out, with whom the feminine listeners fell into conversation. He had studied, it seemed, with most of the eminent singing instructors of Europe; and his criticism of the singing they were hearing at that concert enlisted the interest of Miss Rethberg and her companion. It was arranged, later that evening, that this young man—Otto Watrin by name—should call next day.

"From Mr. Watrin", avers Mme. Rethberg, "I got the clearest understanding of what vocal technique really is. I did not accept completely all his ideas, but those which seemed most applicable to my case I utilized. I think I can say that after our third or fourth lesson I grasped firmly the principles I now follow in the use of my voice. Miss Wollen was quick to notice the change in what I did, for I recall her saying to me: 'There, that tone is right; that is what I've been telling you I wanted you to do.'"

Within the next few years invitations to sing in concerts came to Miss Rethberg, one of them being for the performance of *Ino*, by Teleman, in which the music for soprano lies very high and for which no other soprano seemed available. It was Fritz Reiner, now conductor of the Cincinnati Symphony Orchestra, who heard the young singer and, aware of an audition soon to be held at the Dresden Royal Opera, advised her to present herself. This she did, and it was her fortune to be the one selected from the twenty-eight candidates to become a permanent member of the organization.

Her début there took place in 1915, in the rôle of Asena in *Gypsy Baron*. Thereafter she sang, during the seven years she remained at the Dresden Opera, the rôles of Micaela in *Carmen*, Pamina in *The Magic Flute*, Constanza in *The Escape from the Harem*, Aida in *Aida*, Mimi in *Bohème*, Cio-Cio-San in *Madama Butterfly*, Elisabeth in *Tannhäuser*, and Elsa in *Lohengrin*.

After appearances as a guest in leading Scandinavian opera houses an invitation came from New York to join the Metropolitan Opera Company; but it was two years before conditions made possible the acceptance of that offer. At length, in 1922, Mme. Rethberg crossed the Atlantic, and her instantaneous recognition resulted. During her two seasons at this celebrated institution she has appeared in the leading soprano rôles in *Aida*, *Butterfly*, *Andrea Chenier*, *William Tell*, *I Compagnacci*, *Der Rosenkavalier*, *Die Walkuere*, *Lohengrin*, *Der Freischütz*.

Sought constantly to sing in concerts Mme. Rethberg began, first, by appearing in New York, with the Society of the Friends of Music, and, on the few occasions her opera engagements permitted, in other cities. Last year she gave a song recital in New York, and such was her recognition that it became apparent she no longer could rightly disregard the demands for her services in concert. This coming season of 1925-26 will find Mme. Rethberg beginning her Metropolitan Opera duties after a concert tour which extended to the Pacific coast. She will sing for half the season at the Metropolitan, accepting concert appearances after January next. Mme. Rethberg is with Concert Management Arthur Judson, Steinway Hall, New York. She records exclusively for Brunswick, and uses the Steinway piano.

MAX ROSEN



ROMANCE COLORS the swift progress of this young artist's career—a Roumanian emigré in New York before he was a year old; a violin pupil of his father at the age of five; at ten, through the beneficence of a wealthy music patron, a student in Europe with one of the world's master teachers; at fifteen pronounced by experts one of the most talented violinists of the younger generation. Thus without interruption did Max Rosen move steadily forward to that rank among violinists which is his today.

He had studied only two years with David Mannes when the late Edouard de Coppett, hearing Rosen play in his father's lower East Side shop, discerned the promise of his talent. So impressed was the Flonzaley Quartet's founder and sponsor that arrangements were at once made to

send the young violinist to Leopold Auer—at that time conducting his classes in Germany and Norway. Within five years another Auer pupil was presented to the music public.

The Bruch G minor violin concerto was the vehicle of Mr. Rosen's début—with the Dresden Royal Opera Orchestra under Fritz Reiner in November, 1914. When technical mastery becomes the means of expressing musical thought and imagination a place in the esteem of the discerning has been won. An immediate impression was made by this youthful artist upon German reviewers and public. War conditions, however, made further concertizing in that country impracticable. Thence to Scandinavia, where further study and a series of successful concert tours occupied him for the next three years.

A New York Philharmonic Orchestra concert (January 12, 1918) brought Mr. Rosen his first professional appearance in the land of his citizenship. New York critics were quick to discover in his style and colorful tone those intellectual and emotional qualities which had won distinction abroad. Recital tours and solo appearances with principal symphony orchestras engaged Mr. Rosen in this country until May, 1921.

The season of 1924-25 brought his return after three years of foreign engagements. "Marked" was the progress since last he was heard in New York, found the Herald-Tribune writer . . . there was the same "devotion to pitch and technical brilliance," with tone "ample, rich, and fluent," but a "maturity of style." "An extraordinary fine violinist," declared Edward Cushing in the Brooklyn Daily Eagle. In the opinion of the New York Sun's writer, Mr. Rosen maintains "a firm grasp of his subjects," and plays "with a firm full tone of translucent quality and impeccable intonation." The current season finds other American reviewers endorsing those opinions.

This artist is under the management of the Concert Guild, New York; he records exclusively for the Brunswick-Balke-Collender Company.

FELIX SALMOND

FIVE-FINGER exercises come early in the life of a professional pianiste's son. Felix Salmond was only four when his mother introduced him to the mysteries of the keyboard, and he had acquired skill as a pianist before the 'cello claimed his attention at the age of twelve.

He had also devoted himself to violin before commencing his 'cello studies with W. E. Whitehouse in London, with whom he studied three years in private and four years at the Royal College of Music before going to Brussels to become a pupil of Edouard Jacobs.

His recital début was in his native London, October 27, 1909 . . . the third of his family to enter the concert profession (his father was Norman Salmond, the noted English baritone). Before making his continental début at Amsterdam in 1921, he had appeared in practically every important concert series in the British Isles, including solo appearances under the batons of Sir Henry Wood, Sir Landon Ronald, Albert Coates, Sir Hamilton Harty, Sir Dan Godfrey, and Sir Edward Elgar. Salmond was selected by Elgar to play his 'cello concerto when the composer conducted its world première with the London Symphony Orchestra in 1919.

The American début of Salmond took place in a New York recital, March 29, 1922, and he was welcomed as one "of the elect among virtuosi." His numerous recitals have twice taken him across the country, and he has made many appearances with our symphony orchestras—with the New York Philharmonic, Chicago, Cincinnati, and Detroit orchestras, and nine times with the New York Symphony Society (including seven performances of the Brahms Double Concerto with Paul Kochanski). Next season the Los Angeles and Minneapolis orchestras and Friends of Music will be added to the list. Salmond has also appeared seven times before the Beethoven Association in New York, and has played with such noted artists as Paderewski, Hofmann, Bauer, Gabrilowitsch, Hutcheson, Cortot, Harold Samuel, Dohnanyi, Schnabel, Levitzki, Heifetz, Zimbalist, Huberman, Flesch, and Tertis.

Musicianship and beauty of tone, as well as a virtuoso's command of technique, are qualities which reviewers have identified with this 'cellist's art. According to W. S. Goldenburg, of the Cincinnati Enquirer, the violoncello in his hands becomes "a revelation even to an audience of cultured musicians."

Salmond uses the Mattio Goffriller 'cello, dated 1700, formerly in the Paganini collection, and for years the sole instrument of Alfredo Piatti.

Between his concert engagements this artist teaches at the Juilliard Musical Foundation, the Curtis Institute of Music, the David Mannes School and the Master School of Musical Arts of California.

Salmond's engagements are booked by the Wolfsohn Musical Bureau. His personal address is Hotel Beresford, New York.



OLGA SAMAROFF



TECHNICAL mastery is available to any earnest, conscientious student of the piano who is willing to devote the necessary time and effort to his work. But after all, the pianist's value as an artist is determined by musicianship, intelligence, and interpretative ability.

Olga Samaroff is distinguished as an artiste by her broad and inclusive intellectual scope, her compelling personality, and her pianistic ability. Evidenced not only in her playing but in her program-making as well, these qualities have fitted Mme. Samaroff into an unique niche in the gallery of contemporary pianists.

An interesting illustration of her artistic energy and ambition is the fact that Mme. Samaroff's répertoire includes almost every important piano concerto ever written—an asset she found extremely useful to her

when, due to strained eyes, she could not for a time make use of them but was able to teach without looking at a score.

Although her concert activities are many, the pianiste has nevertheless found time for teaching, in which she holds a deep interest. Her first year of instructing students holding the Juilliard Scholarships has resulted in a lengthening of her contract with the Juilliard Musical Foundation.

Born in Texas, Mme. Samaroff studied at home and in Europe and was chosen from a hundred and sixty-five candidates to enter the Paris Conservatoire—the first woman to be admitted to study piano at that institution. Her first professional appearance (which was, at the same time, her American début) took place January 18, 1905, at Carnegie Hall, New York. She appeared there with the New York Symphony Orchestra, Walter Damrosch conducting. Since that time, Mme. Samaroff has played with virtually every important orchestra, both here and abroad. During the season 1920-21, she gained recognition by playing the entire series of thirty-two Sonatas by Beethoven for the first time in America since 1876, when Hans von Bülow presented the cycle. She is as popular in Europe as in her native country.

Mme. Samaroff's versatile abilities were remarked on by W. J. Henderson of the New York Sun (January 16, 1925,) when he wrote that she played the Schumann Concerto "with evident feeling for its essential lyricism. She treated it with tenderness and even some reserve. But it was excellent piano playing, fluent, admirable in tone, and thoroughly musical." Equalling this in enthusiasm was the following comment by Maurice Rosenfeld in the Chicago Daily News on January 10, 1925:

"The B flat major concerto for piano is a stupendous piece. It requires great endurance. It taxes the soloist musically and it covers most everything in the way of piano technique that any virtuoso would be proud to command. Mme. Samaroff, whose reputation is world-wide, performed her part with the consummate skill, the musical talent and the artistic temperament of the genuine virtuosa." The Wolfsohn Musical Bureau manages Mme. Samaroff.

SAN CARLO OPERA COMPANY

ONCE ONE has solved the problem of presenting popular-priced opera on tour which invites supporting patronage year after year, opera giving ceases to be a venture and becomes an enterprise. The season of 1925-26 finds Fortune Gallo's San Carlo Opera Company making its fifteenth consecutive annual tour. From coast to coast and from Mexico through Canada it has visited and revisited practically every city on our music map, and with a welcome that is expressed in the growing demand for longer seasons in the more important music centers.

The San Carlo Opera Company opened its fifteenth tour with a week's engagement in Boston September 14, after preliminary performances in Springfield, Mass. Thence to New York's Century Theatre for four weeks. The current itinerary also includes four weeks in New Orleans, three in Los Angeles, two in San Francisco and Detroit, one each in Philadelphia, Chicago, Pittsburgh, Buffalo, St. Louis, St. Paul, Minneapolis, Portland, and Seattle, as well as several weeks of shorter engagements apportioned amongst the smaller cities of the United States and Canada.

A train of three baggage cars and four Pullmans is required to tour this company of about a hundred singers, musicians, and stage employees, and its scenic investiture for twenty operas. The tour will extend from thirty-four to thirty-five weeks.

It was the quest of a business career, and not music, that brought Mr. Gallo to New York at the age of seventeen. (He was born in Torre Maggiore, Italy, May 9, 1878.) He started as a clerk in a small East Side Italian bank, but it was not long before his native love for music revealed itself in the organizing of a band of neighborhood musicians. So successful were his methods of booking this organization, as its manager, that larger, better known bands soon invited him to handle their affairs. In 1901 he took over the management of Ellery's Band, and in turn managed Creatore's and Ferullo's bands.

While booking the latter organization on the Pacific Coast in 1910 Mr. Gallo was asked to assist in the management of the Lombardi Opera Company, which had been giving opera none too successfully through Central America and California. When he in time gained control and ownership of that organization he changed the name to the San Carlo Opera, and by applying those managerial methods which his experience had given him, Mr. Gallo has achieved a financial success in opera giving almost unique in history.

From time to time Mr. Gallo has sent out additional companies; the Gallo English Opera Company, and similar enterprises. He has managed tours for Anna Pavlova's Ballet, and was in charge of Eleanora Duse's last tour of the United States. The Pavley-Oukrainsky Ballet has also been booked by Mr. Gallo. His offices are in Aeolian Hall, New York.



Fortune Gallo

SAN FRANCISCO OPERA COMPANY



Gaetano Merola

as imperative in the circumstances. Mr. Merola decided upon the Stadium of Leland Stanford University, at Palo Alto, Cal., as the place to give the proposed performances. Thereafter he proceeded towards the financing of his project, and subsequently to those matters identified with bringing his dream into actuality. He engaged as principal tenor Giovanni Martinelli, of the Metropolitan Opera Company, and other celebrated artists.

That brief season of open-air opera caused the people in and adjacent to San Francisco to appraise instantly the quality of the combined achievement. Within a very short time there had been created a confidence in the ability of Mr. Merola as an impresario, no less than as a conductor. He had accomplished what many regarded as questionable of accomplishment. So, with that introductory effort disposed of, there hovered for the future an opportunity.

Though the financial part of his project was by no means easy of solution Mr. Merola bore on. He enlisted the interest of public spirited citizens in and about San Francisco, and an organization was formed. It was decided to start the season at the close of the summer, and to hold the representations in San Francisco proper, where the large Exposition Auditorium (where opera had already been given successfully by other companies) was available.

Such illustrious artists as Claudia Muzio, Beniamino Gigli, Giovanni Martinelli, Tito Schipa, Giuseppe de Luca, and Queen Mario were engaged. Preparations for the second season gathered headway; and with the record of the one preceding serving to stimulate the interest of the public there was a pronounced financial, as well as an artistic, success for the San Francisco Opera Company. The daily newspaper music reviewers had the discrimination to estimate with accuracy; not only were the endeavors of the individual great artists recognized, but the accomplishment as a whole impressed these experts, as it did those of the patrons who possessed the ability to recognize exceptional opera when they heard and saw it.

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The history of the 1924 season of the San Francisco Opera Company, brief though it was (for it extended over a period short of two weeks) was quite enough for the operatically inclined of San Francisco. And of Los Angeles also, since in 1924 a season of approximate length to that of San Francisco was given in Southern California's metropolis . . . artistically satisfying, and financially at a profit. Indeed, the news of both the San Francisco and the Los Angeles undertakings spread to all parts of the United States, and Europe too was enlightened as to what the San Francisco Opera Company was doing for the cause of the art on this country's Pacific slope.

With Robert I. Bentley as President, Edward F. Moffatt, Secretary-Treasurer, and Gaetano Merola, General Director, the San Francisco Opera Company commenced preparations for its 1925 season long in advance of the scheduled opening, September 19. Mr. Merola arranged with Giovanni Grandi of La Scala, in Milan, to come to San Francisco in the summer to supervise the technical portion of his enterprise; and he laid his plans with care to their maturing to the best interests of all concerned.

On September 19, in the Exposition Auditorium of San Francisco, the third annual season was begun. The opera was Massenet's *Manon*, with Rosina Torri, Tito Schipa, and Marcel Journet assuming the three leading rôles in the lengthy cast. Mr. Merola conducted, and the San Francisco newspaper reviewers expressed themselves in unmistakable terms of approval.

Next followed *Samson et Dalila*, with Marguerite d'Alvarez, Fernand Ansseau, of the Chicago Civic Opera Company, Marcel Journet, the eminent French basso, and an admirable supporting cast. Pietro Cimini, of the Chicago Opera forces conducted. *Il Barbiere di Siviglia* was next presented, with no less an artiste than Elvira de Hidalgo singing Rosina, and MM. Schipa, Stracciari, Journet, and Trevisan in the remaining leading characters. Mr. Cimini conducted. *Anima Allegra*, new to San Francisco, was offered with Miss Torri and Mr. Cortis leading a strong array of principals; then came *Aida*, *Marta*, *L'Amore dei tre Re* . . . with the strongest artists available for appearances in these operas.

At the last moment Claudia Muzio, fresh from her Buenos Aires successes in South America, arrived on the scene, and two performances of *Tosca* and *Aida* attended. Thereupon the San Francisco Opera entrained for Los Angeles, where it became for the time being the California Grand Opera Company.

On the sixth of October last, the California Grand Opera Company had the distinction of opening the new Olympic Auditorium, built by J. M. Danziger and his associates, under the local management of L. E. Behymer, and his associate Miss Rena MacDonald. *Manon*, *Tosca*, *Samson*, *Il Barbiere*, *Aida*, and *L'Amore* were given. The casts, save where Miss Muzio appeared on three occasions, and the scenic investiture were identical with those in the San Francisco performances. Connoisseurs declared the achievements in both Los Angeles and San Francisco of distinguished artistic character.

SAN FRANCISCO SYMPHONY ORCHESTRA



Alfred Hertz

IT WAS FOURTEEN YEARS AGO that a group of public spirited San Francisco citizens decided that a symphony orchestra of recognized standards was a necessary factor to carry forward the cultural fabric of their community. A cosmopolitan city, it was felt that San Francisco—which always had responded to artistic endeavors of admitted quality—needed, for the strengthening of its music fabric, a symphony orchestra. So, in 1911, there was organized the Musical Association of San Francisco, which has since maintained the San Francisco Symphony Orchestra.

The first president of the Association was B. W. Berry, and the first conductor Henry Hadley. Ten Friday afternoon concerts, given fortnightly, constituted the introductory season. There was evinced at once by the public of San

Francisco a deep interest in the new artistic project, which immediately took its place of importance in the music life of the city.

Every effort was made to secure the best obtainable musicians to make the personnel of the highest possible standards; and the répertoire was of character corresponding to that which obtained with every symphony orchestra of the foremost rank. The plan to support the orchestra was through membership pledges of one hundred dollars each, or more, per year; and each member was, and still is, accorded the privilege of selecting seats in advance of the general public. It was in 1915 that opportunity offered to secure the services of Alfred Hertz, who had been for thirteen successive seasons conductor of German opera at the New York Metropolitan Opera House. Mr. Hertz had gone to Los Angeles to direct the première of the \$10,000 prize opera, *Fairy-land*, by Horatio Parker; and an invitation extended him to take the music leadership of the San Francisco Symphony Orchestra was accepted.

Each succeeding season of this organization has witnessed a gradual strengthening of its personnel, and its development as a plastic and responsive music instrument. Compositions of the standard classics have been regularly performed, and such modern works as were felt to be essential to the cultivation of progressive music tastes.

The San Francisco Symphony Orchestra has served, and will continue to serve, as a vital factor in its community in the stimulation of the best in music. And it has already prompted the Mayor of San Francisco to engage it for five popular concerts annually, given in the large Exposition auditorium for the benefit of the people.

This season's schedule, announced by the Board of Governors, includes twelve Friday and twelve Sunday symphony programs, and ten Sunday afternoon popular concerts—all held in the Curran theatre. There is to be, for 1925-26, a new concertmaster in the person of Mishel Piastro; Michel Panha, formerly of the Philadelphia Orchestra, has been engaged for the first 'cello

SAN FRANCISCO SYMPHONY ORCHESTRA

stand; and Vladimir Drucker, former first trumpet of the New York Symphony Orchestra, has been secured for that post with the San Francisco Symphony. Mr. Fenster will be the assistant concertmaster.

Alfred Hertz, who is entering upon his eleventh season as conductor of the San Francisco Symphony Orchestra, was born in Frankfort-am-Main, on May 15, 1872. He studied at the Raff Conservatory there, his principal teacher having been Anton Urspruch. Mr. Hertz began his conducting at the Court Theatre in Altenburg, Saxony; and he had the privilege of conducting one of the first performances of Hansel and Gretel. After three years at Altenburg Mr. Hertz was appointed first conductor of the Municipal Opera House of Elberfeld-Barmen. In 1899 while conducting concerts in London, Maurice Grau was present while the young musician was leading a program consisting wholly of works by Fritz Delius. So impressed was the then impresario of the New York Metropolitan that he asked him to come to New York; and this Mr. Hertz did, after he had fulfilled his three years' contract as principal conductor of the Municipal Opera at Breslau.

Thus it was that Alfred Hertz joined, in 1902, the staff of conductors at the New York Metropolitan where he remained, as principal conductor of German operas, until 1915. He it was who led the first performance of Parsifal ever given outside Bayreuth; and the first representation of Richard Strauss's Salome. Also the première of Humperdinck's Koenigskinder; Lobetanz, by Thuille; Mona, by Horatio Parker; Cyrano de Bergerac, by Walter Damrosch; Converse's The Pipe of Desire; and Der Rosenkavalier, of Strauss. Mr. Hertz presided, of course, over the performances of all the Wagner operas, and the other standard works in the Metropolitan's German répertoire.

But the activities of this musician were not confined exclusively to the Metropolitan. For several summers he conducted at Covent Garden, London; and in 1919 he was guest leader of the Concertgebouw Orchestra of Amsterdam. Mr. Hertz also conducted the series of orchestra concerts at the Hollywood Bowl, California, during the summers of 1922 and 1924, and was a guest there in 1925. In 1924 he inaugurated the Annual Spring Music Festivals of San Francisco, which have made so distinctive an impression upon connoisseurs.

The critical estimate passed upon the conducting resources of Mr. Hertz include reviews penned by most of the eminent chroniclers in the foremost cities of the world. In New York, where he was active for so long, such daily newspaper music reviewers as Henry E. Krehbiel, James Gibbons Huneker, W. J. Henderson, Richard Aldrich, Pierre V. R. Key, Max Smith, Maurice Halperson, Pitts Sanborn, and Henry T. Finck have recognized Mr. Hertz's sincerity of effort, his musicianship, and his achievements.

ERNEST SCHELLING



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A SERIES OF ACHIEVEMENTS as diverse as distinctive mark the progress of this American pianist's career —for Ernest Schelling has also established his place as a composer and conductor.

Born in Belvidere, N. J., Mr. Schelling commenced his study of the pianoforte at an unusually early age. At four and a half he played before his first audience in Philadelphia's Academy of Music, and had made numerous appearances as a child prodigy in this country before he became a pupil of Mathias at the Paris Conservatoire at six. Two years later he was again concertizing (through Europe) with a success that recommended conservation of talents for the future.

A time came, during those years of retirement and study which ensued, when the young pianist decided to forsake mu-

sic for a literary career, but a chance meeting with Paderewski brought a revival of his music ambitions. For three years Mr. Schelling studied with the Polish pianist as his only pupil, and when that artist was unable to appear at the Polish centennial celebration of Chopin's birth he sent the young American as his substitute.

Since that début as a mature artist the pianistic career of Ernest Schelling is well known to music folk. Throughout Europe, South and North America he has become recognized as one of the foremost pianists of our time. There are few cities of musical importance on these three continents where he has not been heard and applauded in recital, few symphony orchestras of note with which he has not appeared as soloist.

Distinction has likewise marked the products of his creative talent. His numerous songs and piano pieces are now known to concert audiences, as are his larger works. Mr. Schelling's Fantastic Suite for piano and orchestra has had more than fifty performances since its première by the Concertgebouw Orchestra in Amsterdam under Mengelberg. His Victory Ball, introduced by Stokowski and the Philadelphia Orchestra, is in the répertoire of almost every symphony orchestra of this country, and of many abroad. Kreisler and Zimbalist have featured his violin concerto, and last season the Flonzaley Quartet introduced his suite for string quartet and piano. Among his other major works is a Symphony in C minor and Impressions from an Artist's Life, first played by the Boston Symphony Orchestra. At present Mr. Schelling is preparing an opera, the libretto of which is based upon Arthur Train's *The Fifth Gospel*.

As a conductor Mr. Schelling has again revealed those qualities which make for distinction. For the third consecutive season he is directing the New York Philharmonic Orchestra's series of Children's Concerts, lecturing and conducting.

This artist's affairs are managed by Concert Management Arthur Judson. Mr. Schelling plays the Steinway Piano and makes Duo-Art Rolls.

TITO SCHIPA

IF TITO SCHIPA had not been endowed with an exceptional tenor voice and the gift for song he might have devoted himself to composing, for he completed his studies in theory and its allied branches, in the conservatory of Lecce, the Italian city of his birth. Even before his voice matured Mr. Schipa was an accomplished musician, with marked facility as a pianist. But once his vocal resources were developed it was clear that his career would be made in opera and in concert.

Mr. Schipa was still very young when he faced his first public in one of the smaller cities of Southern Italy, as Elvino in *La Sonnambula*. The smoothness and flexibility of his voice, his finished style, and his magnetic personality marked him at once for a career. It was not long after his début that Mr. Schipa was called to Milan to appear in the same opera with Mme. Galli-Curci. Spain heard of the new tenor, and engagements in that country being offered the singer accepted them. For some of his compositions already had been publicly performed there by the Royal Symphony Orchestra of Madrid, and interest in Tito Schipa had become keen. His success in Spain, crowding hard upon his recognition in Italy, resulted in invitations to go to South America, and to that opera loving land Mr. Schipa thereupon sailed. Once more did the tenor win both his public and the critics. His fame, already international, led to invitations from the United States, and it was the Chicago Opera Association which secured his services.

Mr. Schipa made his introductory appearance before a United States audience in the Chicago Auditorium, as the Duke in *Rigoletto*. That was in 1919. Ever since he has been continuously a member of the Chicago Civic Opera Company, and one of its most valuable principals. Year after year has found him singing those rôles to which he has lent distinction; and he has also been sought to appear with the San Francisco Opera Company during its brief seasons, and several seasons at Ravinia, where his triumphs were emphatic.

Preëminent though this artist has been in opera, he seemed to have made for himself an equally important place on the concert platform. It was not until a little over three years ago that he was first widely introduced in this branch of the singing art. The success attendant upon this introduction has now reached the stage where it is impossible for him to fill all the engagements that offer.

Mr. Schipa has only lately concluded his current endeavors with the San Francisco Opera Company and appeared in a number of concerts in the Far West. He will concertize for the remainder of the season excepting the period he will be with the Chicago Civic Opera Company, which will extend from December 1 to the latter part of January. Mr. Schipa makes records exclusively for Victor. He is under the management of Evans & Salter, New York.



ERNESTINE SCHUMANN-HEINK



WHEN THE FINAL pages of music history are written the name of Ernestine Schumann-Heink will appear conspicuously. And there will be attached to that name a record extending over half a century of artistic achievements; achievements touching both opera and concert, in which voice, interpretative resources, and human kindliness have joined in contributing to the happiness and enlightenment of innumerable persons.

It will be a career to contemplate with the consciousness of a service performed for others—for from the beginning Mme. Schumann-Heink has considered the welfare of others, perhaps even before she thought of herself. That was demonstrated as far back as 1875, when the then young singer sang for the director of the Vienna Opera in the hope of securing an

engagement which might prove to her father and mother the wisdom of her choice of a life work. But there was no more encouragement from this director than from within her own home. Nevertheless, the contralto persisted, and opportunity finally came in the form of a débüt at the Dresden Opera. That occasion, as she herself has related, was one which tried her to the depths, for she struggled against the effects of stage fright.

During the next three years there came a growth in the equipment of the artiste. Her voice and her understanding of opera requirements developed. Then the singer married; and in time came the first baby. To care for her motherly as well as for her operatic duties imposed upon the youthful contralto a burden not easy to sustain. Those were indeed dark days, days during which the struggling artiste knew what it was to experience hunger. Just around the corner, however, and waiting for her, was success. It began when Mme. Schumann-Heink consented to appear as Azucena in a performance given in Berlin for the benefit of the tenor Heinrich Boetel. For that appearance the singer received thirty marks, while the newspaper critics awoke suddenly to the discovery of a new contralto who they felt was destined to become great.

Those predictions were not long in actually coming to pass. Presently she was summoned to take the place at the Hamburg Opera of a displeased prima donna contralto who was to have sung Carmen. Mme. Schumann-Heink turned this chance to such account that she was soon thereafter presented in the rôle of Fides in *Le Prophète*. Again did she more than meet expectations; and the way thereupon became fully opened to her.

Such were her subsequent successes that not long thereafter she was invited to become first contralto of the Berlin Royal Opera, the goal of foremost singers throughout Germany and an institution of renown. Gradually Mme. Schumann-Heink made her place more secure, endearing herself to her public as well as to those responsible for opera performances of distinguished character.

For several seasons she sang a large répertoire of leading contralto rôles,

ERNESTINE SCHUMANN-HEINK

her voice and art impressing more and more those of discriminating taste who heard and saw her. It was natural that her renown should have reached the United States; and presently she was asked to visit in a professional capacity the country which has since become hers.

The story of Mme. Schumann-Heink's triumphs in the land where she now makes her home would make a long story. It is one filled with recognition of a sort which comes to only a chosen few, in any generation. Her immediate acceptance by the critical patrons of the New York Metropolitan Opera House was a tribute which predicated to a large extent the future of this exceptional artiste. In those circumstances it is a further tribute that she has been engaged to again appear at this institution during the 1925-26 season . . . during the sunset of a career which has glowed throughout with a fine fire of sincere devotion.

Those early days at the New York Metropolitan found an artiste completely rouined in the great traditions of opera; an artiste with a voice conceded to be one of the finest heard, and used with a technical perfection few singing voices have revealed. Then there was the emotional warmth, coupled to an intellectual understanding, which made Mme. Schumann-Heink's interpretations unique.

Time passed, and little by little the concert stage beckoned to this illustrious singer. Here too did this mistress of song display a special fitness for a character of effort which not many opera singers—even those of demonstrated capacities—possess. There was the smooth line of the legato, a full knowledge of the classic literature, and, finally, an ability to convey to auditors the subtleties of the texts. There seemed no limitations to the character of songs Mme. Schumann-Heink was able so faithfully to represent. The simple and complex appeared equally appropriate for her to use; and a large répertoire became larger as the concert seasons passed.

Back and forth across the United States continent the singer went. City after city was visited; then revisited, time and again. For by this time Mme. Schumann-Heink had become an institution. She had developed her own faithful legion which turned loyally to her whenever she appeared.

Then came the world war, in which the contralto found herself so delicately placed. But she gave herself whole heartedly to her "soldier boys", singing for them . . . and devoting her efforts to the welfare of those she could not reach with her voice.

Since that conflict Mme. Schumann-Heink has gone on with her art. She announces the completion of her career as not so far distant; a few years at most. They are sure to be fruitful years, with the people thronging to hear her . . . conscious that she cannot continue professionally forever.

The current season of 1925-26 finds this artiste constantly engaged with both her concerts and opera appearances at the New York Metropolitan. Plans for 1926-27 are even now being made. Mme. Schumann-Heink makes records exclusively for Victor.

JOSEPH SCHWARZ



FAR UP on the list of those who have distinguished themselves both in opera and in concert appears the name of Joseph Schwarz.

A favorite throughout Continental Europe long before American audiences came to know and admire his gifts, this Russian baritone now includes England in the lands of his popularity. London heard Mr. Schwarz for the first time during the 1925 Covent Garden season. A cordial welcome was given him in that performance of *Rigoletto* last July 9. "A *Rigoletto* with so exquisite a mezza-voce—the full voice is of prodigious size—is a veritable joy to hear", wrote the Daily Telegraph's reviewer; and Ernest Newman, more in detail, stated in his Sunday Times article "It is a voice of fine quality, and he uses it as no one can use a voice, however

excellent that voice may be, unless he has the instinct for singing." The enthusiasm aroused by this artist's singing and characterization was reflected in all London papers.

In November Mr. Schwarz returned to the United States for another series of concerts and recitals booked for him by Manager Charles L. Wagner. It was concert, and not opera, which brought this singer to the United States for the first time (in 1921). Soon thereafter Mary Garden invited him to join the Chicago Civic Opera Company, of which she then was general manager. During his two seasons with that company he was "a conspicuous figure" wrote Maurice Rosenfeld in the Daily News as a prelude to his review of a Chicago recital — "He is still a more magnetic personality on the concert stage. Not only a voice, which he moulds to suit every kind and variety of text, but a musical sense of rare judgment, a diction in the different languages, which is clear and distinct, an intensity in emotional and dramatic expression, and a stage presence that wins his audience. His operatic gifts serve to emphasize his interpretations and make them more comprehensive to the general music lover."

An extensive and thorough knowledge of the general literature of music and advanced scholastic education, quite as much as natural quality of voice and an expert training of it, account for the impressions this artist has made.

Mr. Schwarz was born in Riga, Russia. He commenced the study of the pianoforte as a young boy, and was an accomplished musician long before his voice assumed its mature timbre and beauty. During early manhood he sang in various Russian cathedral choirs, and in 1901 went to Berlin and Vienna to prepare seriously for an opera career. Soon came his début as Amonasro in a performance of *Aida* in Lenz, Bohemia. During the two seasons which followed in the opera houses at Graz and Riga his progress was such that Gustav Mahler invited the young Russian to sing at Vienna's Royal Opera. Six years he sang there, and thence to Berlin's Royal Opera. . . Since 1921 American audiences have confirmed the popularity which is his abroad.

TULLIO SERAFIN

LONG BEFORE the first United States appearance of Tullio Serafin his presence in this country had been anticipated with an interest that led patrons of New York's Metropolitan to expect from him unusual things.

It is more than a recording of Mr. Serafin's accomplishments to state that he confirmed advance reports of his masterly abilities. From the beginning of his career as a student the predictions for this musician seemed destined to be verified. Even as a youth of twenty, as a pupil at the Verdi Conservatory in Milan, he won from its director, Giuseppe Gallighani, commendation of a character that man rarely bestows upon any one. When therefore this mild-mannered Venetian, a viola under his arm, presented to Giulio Gatti-Casazza (then general manager of La Scala Theatre) a letter of recommendation from Gallighani the astute Mr. Gatti-Casazza promptly engaged the young Serafin to play viola.

Arturo Toscanini was then maestro at the famous opera house of Milan; and it was he who remarked, after a few seasons had gone by, "This Serafin has brains, and eyes and ears too." Shortly afterwards Tullio Serafin was made assistant conductor at La Scala. In 1902 Mr. Gatti-Casazza summoned the assistant conductor and said: "My father, who is administrator of the Communale, in Ferrara, wants a new conductor, a young conductor. Would you like the position?" "That", replied Mr. Serafin, "has been one of the many dreams I have cherished." So the change was made. His début with Aida was a triumph, and what was to move his victorious procession through the leading theatres of the world commenced. For three years Mr. Serafin was at the Regio in Turin. Soon he was called back to La Scala, where he spent four years before its exacting audiences—years during which his reputation as a conductor kept pace with the growing mastery of his art.

Then Fenice of Venice, the Massimo in Palermo, the Paris Opéra, London's Covent Garden, the Colon in Buenos Aires came successively to know him.

The season of 1924-25 was outstanding in the recent history of the New York Metropolitan Opera Company. One of its high points was the début of Tullio Serafin. The opening night performance of Aida he lifted far above the level of routine. His success with Italian opera was extraordinary, but when it was decided to mount the modern work "Petrouchka", Maestro Serafin was the musician chosen to conduct this score. The success of the production is history. His leading of Wagner's Parsifal in Cleveland also was an event long to be remembered.

During the past summer he directed the entire season at the Argentine Colon Theatre, and now New York is looking forward to the second season of Tullio Serafin at the Metropolitan. It should be as interesting as the first (perhaps even more so) for conducting of the first order always carries the distinctive touch—a quality which connoisseurs credit to this maestro.



VLADIMIR SHAVITCH



THE MUSIC CAREER of Vladimir Shavitch reveals full and varied experiences packed into a comparatively few years—since he was born in 1888.

The violin first claimed his interest, and at the age of five he was fingering its first positions, later turning to the piano—with such serious purpose as to graduate to the Berlin classes of Busoni and Godowsky.

Then followed lessons with Hugo Kaun and Paul Juon in composition and orchestration.

He was only seventeen when he stepped before his first audience as a pianist in Berlin. His success was one of deed as well as word, for not only did he invite praise, but also concert engagements in Germany and Italy.

From 1908 to 1910 Mr. Shavitch was a member of the faculty of the Institute of Musical Art in New York, a post he resigned to permit him to resume concertizing in Europe. Meanwhile he held a professorship in the Stern'sche Conservatory in Berlin.

The ambition to conduct would be a natural development of such varied activities, and Mr. Shavitch commenced schooling himself for the day of opportunity. It came in assisting Schoenberg in the production of his *Pierrot Lunaire*, and as second conductor of the Russian Ballet under Oscar Fried.

The war interrupted conductorial progress, and he returned to the United States. But new opportunities began to present themselves. He made a deep impression when he directed a spring festival at the Greek Theatre in Berkeley, Cal., in 1920, and since then he has filled posts in several parts of the world. From 1921 to 1923 he conducted the Montevideo Symphony Orchestra, in Uruguay. In the latter year he made his Berlin debut as an orchestral leader, winning from Adolph Weissman the curt verdict: "Here is one of the elect." The same season he also conducted in Dresden and Leipzig.

During the season of 1923-24 he was a guest conductor of the Rochester Philharmonic Orchestra, and in June of last year he conducted for the first time in London. His concert with the London Symphony resulted in repeated reengagements. The Times of that city found him "a conductor of real authority and knowledge", while Ernest Newmann approved his "great technical skill." On June 23, 1924, he led the Lamoureux Orchestra in his Paris début, and last year was heard in New York leading a concert of the International Composers' Guild. He returned to Paris in June, 1925, again leading the Lamoureux, also the Pasdeloup Orchestra. Mr. Shavitch has been re-engaged as guest conductor by both the London Symphony and the Pasdeloup Orchestra for April, 1926. Mr. Shavitch married Tina Lerner in 1915.

In 1924 Mr. Shavitch was engaged as conductor of the Syracuse Symphony Orchestra, and under his direction this organization has prospered to its establishment as one of America's permanent symphony orchestras.

ALEXANDER SMALLENS

OPPORTUNITIES have a way of gravitating to those who are prepared to grasp them. This may not have been a conscious philosophy with Alexander Smallens, for one of his ardor for the task at hand has little time to philosophize about the future; nevertheless, the progress of this young conductor exemplifies the axiom.

Petrograd was his birthplace, but New York has been his home thirty-five of his thirty-six years. He was educated at the City College of New York and studied piano and composition at the Institute of Musical Art. Graduating from both, he went to Paris in 1909 where he was the fourth American to be admitted to the Conservatoire. Here he was a harmony pupil of Pessard, studied counterpoint with Gedalge and accompanying under Paul Vidal. Having also been a member of Paul Dukas's class in orchestral training he was prepared for his first opportunity which was as assistant conductor of the Boston Opera Company (in 1911).

When the Century Opera Company needed a conductor Smallens was ready to come to New York. The following year Max Rabinoff took him with the Boston-National Opera Company. Next, Anna Pavlova invited him to conduct two seasons for her in South America. Success continued to follow him, and opportunities came to conduct opera at the Colon Theatre at Buenos Aires and at Havana's National Theatre.

Further prestige came with his achievements with the Chicago Opera Company (1919 to 1922). Here he conducted the première of De Koven's *Rip Van Winkle*, and was chosen by Prokofieff to conduct the performance of his *Love of Three Oranges* succeeding the world première which the composer conducted. Here Mr. Smallens' répertoire included the standard operas as well. The next year brought opportunities for conducting at the Volksoper and Staatsoper in Berlin and at the Royal Opera in Madrid. In the latter theatre he conducted *Mona Lisa* at the invitation of the composer, Max von Schillings.

When the Philadelphia Civic Opera Company was organized, in 1923, Mr. Smallens was invited to become conductor and musical director. Four performances were given the first season with distinguished artists, and an orchestra composed of Philadelphia orchestra players. Ten were given last year, and this season Mr. Smallens is conducting another ten.

Last July he rounded out his conductorial experience when he led a week of symphony concerts in Philadelphia. At his symphonic début he was welcomed as "an old favorite," for, according to the Public Ledger, he displayed the same "authority and knowledge" that had characterized his eminently successful work in Philadelphia's Metropolian Opera House. This winter brings him another opportunity—he will conduct one of the Philharmonic concerts in Philadelphia.



STEINWAY AND SONS



Frederick T. Steinway

unique. Here, at the time, was a pianoforte representing marked advances over the then finest English and German makes.

The house of Steinway had taken form with the sons of C. F. Theodore, Charles, and Henry comprising three parts of the quartet. The factory was in Seesen, and it prospered. Then as now the demand for Steinway pianos exceeded the supply. The business grew and flourished . . . until the creation, in 1843, of the Customs Union. Shut off from the rest of the world by a prohibitive export duty on their wares, the Steinways faltered. The end seemed apparent when the revolution of 1848 swept away most of what little business yet remained but Henry Steinway, Sr., again looked forward, in a westerly direction.

Charles, the second of the five sons, was selected by his father to make the voyage to New York, and to report upon what prospects he might find there. They were sufficient, it developed, to cause the departure from Hamburg, one year later (in May, 1850) of all the Steinway family save Theodore. He remained in Seesen to attend to the shattered Steinway business.

For three years Henry Engelhard Steinway and his sons, Charles, Henry, and William, prepared themselves with characteristic thoroughness for the objective they had in mind. They had decided, in the nature of things, to establish a pianoforte factory—at the fitting time. But first, they agreed, it seemed better that each should learn the ways and methods of American pianoforte manufacture and selling. So they accepted employment in other factories.

In March, 1853, with the capital brought from Germany, the firm of

STEINWAY AND SONS

Steinway & Sons was founded. A modest building in Varick street, New York City, was rented, and there began the upbuilding of the house of Steinway. At first only one square piano was completed during the six working days of each week. Conservatism was an inherent Steinway quality; it seemed wise to go slowly.

This painstaking care to have every instrument as perfect as knowledge and skill could contrive bore fruits of an encouraging nature, for within a few months the attention of professional musicians and the public was attracted to the Steinway product. Before twelve months had elapsed newer and more pretentious quarters were found at 88 Walker street, just east of Broadway. In March, 1854, there came an added stimulus. It was the bestowal upon the house of Steinway, at the Metropolitan Fair, held in Washington, D. C., of the first premium for its two-stringed and three-stringed pianos and the autumn of that year brought another gold medal for the Steinways exhibited at the American Institute Fair, given in Crystal Palace, New York.

Just one year later the Steinway prestige gained a firmer hold. It came through the invention known as the "overstrung" square piano. This consisted of an iron frame which not only added to the accuracy and durability in keeping an instrument in tune but also displaced the former prevailing thin, almost nasal tone with one of sonorous quality.

The educational advantages which had been seized and turned to account by every member of the Steinway family were yielding rewards. Each was a musician, and each specialized in a fundamentally important branch of the pianoforte industry. Unity and highmindedness of endeavor became coordinated factors which carried the business on to steadily increasing recognition. The public response was such that, in 1858, the greater part of the block bounded by Fourth and Lexington avenues and Fifty-second and Fifty-third streets was acquired and in 1860, on this land, a model factory was completed.

Those were epoch-making days. They could not have been such if the strain of efficiency, integrity, and progress which ran in the blood of Henry Engelhard Steinway had not flowed true in the veins of his sons and daughters. For they carried on the work he had begun, just as certain of their children now are carrying on.

Among the preceding and present generations the name of William Steinway, the fourth son of Henry Engelhard Steinway, reflects a special glow. He was only fourteen when he reached New York with the rest of the family, which numbered, it is pertinent to say, three daughters. Mention of them is imperative, since Doretta, the eldest, possessed infinite qualities which played a vital part in the making of Steinway history.

During those formative days there was an unique array of talent which fitted with noteworthy nicety into the scheme of Steinway advancement.

STEINWAY AND SONS

Doretta it was who went forth to discover prospective purchasers for Steinway square pianos. Charles had the business sense, Henry the inventive faculty, William the gift of salesmanship, and Albert, then quite young, a mechanical bent which was later to grow valuable. Wilhelmina sang, and her music accomplishments helped the cause in what might be termed an indirect way.



But William Steinway appears to have been the one signally endowed with the capacities of an industrial giant. His range of vision, his versatility, and his administrative qualities carried him by successive steps into the forefront of Steinway affairs. With the death, in 1865, of his older brothers Charles and Henry, Jr., added responsibilities fell upon the shoulders of this very young man. They were shared by C. F. Theodore, who recognized the wisdom of selling his own thriving pianoforte manufacturing business in Brunswick, Germany, and joining the New York house of Steinway as a partner. Still, the genius of William Steinway was so apparent that he advanced naturally into the leadership of Steinway destinies. From that point on it was his lengthened shadow that became identified with the institution which became rock-like under his guidance.

What a wealth of detail is packed into those years which bore hard on the passing of 1865. Medals galore rolled in upon Steinway & Sons for the pianofortes exhibited in national and international expositions, held in America and abroad. Monarchs and other personages of high distinction purchased Steinway pianos. The most distinguished musicians chose Steinways and would have no others. New inventions brought, gradually, improvements in innumerable ways. So the excellence of Steinway wares and the fame of the house grew.

The building of old Steinway Hall, in East Fourteenth street, predicated music history. There, from 1866 on to two decades ago, most of the great artists made their New York introductory bows. It is a memory now. Last June the house of Steinway took possession of its newest home in West Fifty-seventh street. Rising fifteen stories towards the sky this towering edifice stands monument-like and serene, reflecting stability and superiority and worth.

Various active members of Steinway & Sons have passed on. With the death of the masterful William Steinway his nephew Charles, son of the elder Charles Steinway, became head of the firm. But he succumbed in 1919, and now his brother, Frederick T. Steinway, holds the presidency of the house.

Henry Ziegler, born in 1857, son of Doretta Steinway Ziegler, directs the Department of Invention and Improvement in the vast Steinway factories, which cover many acres in Steinway, Astoria, Long Island. William R.

STEINWAY AND SONS

Steinway and Theodore E. Steinway, born respectively in 1881 and 1883, are sons of William Steinway. The former is assistant to Frederick T. Steinway, the latter chief aide to Henry Ziegler. Theodore Cassebeer, grandson of Doretta Steinway Ziegler, directs the Department of Construction.

Veritably is the house of Steinway an institution well named. And yet others not directly of the family have figured and figure importantly in its past and present. Foremost among them are N. Stetson, secretary, and F. Reidmeister, treasurer of the corporation. Then there was the late Charles F. Tretbar, who managed the Artists' Department, over which, in addition to administering the Wholesale Department, Ernest Urchs now presides.

Such, in barest outline, are some of the high lights of a great institution. "So," as Elbert Hubbard once wrote, "wherever human hearts are sad or glad, and songs are sung, and keys respond to love's caress, there is known, respected, revered—loved—the name and fame of Steinway."

MARIE SUNDELIUS



MISS MARIE SUNDELIUS comes of a people who regard the profession of music as something to be undertaken only by one endowed with special talents. Perhaps that is why Miss Sundelius received no marked encouragement to cast a serious eye upon a career in those early days of her American residence. For she began early enough to sing, which was not long after her arrival in Boston, at the age of nine, from the town of her birth—Karlstad, Vermland, Sweden.

The principal of the high school wherein Miss Sundelius was a pupil suggested that she study singing. The soprano's first teacher was Mme. Axeline Lofgren. Oddly enough, the instrument used for accompaniment purposes was a guitar, which the aspiring pupil had learned to play expertly. But there was the desire to own a piano and a concert

was given which yielded the necessary funds.

Some little time later came the opportunity of a church choir position, in Somerville, Mass. While it paid only a small salary, there was the advantage of a helpful training. The singer's development appears to have been sound enough, for small concert engagements began presently to be offered. Gradually there spread word of a new soprano singer of much promise, and 1914 found Miss Sundelius singing the soprano solos at the first New York performance of Bossi's *Joan of Arc*. It remained for that New York accomplishment to emphasize the demand for the services of an artiste who had voice, interpretative resources, and an unusual musical style. Soon there came an invitation to join the New York Metropolitan Opera Company. So, in the season of 1915-16, she began that branch of her career.

Miss Sundelius had already made noteworthy impression in such seldom given oratorios as Florient Schmitt's Psalm, and St. Francis of Assisi, by Pierné. Appearing in *Iphigenia* at the Metropolitan introduced her into a new environment, where she had much to learn. Her progress, however, was steady, and one rôle after another was assigned her, including Sophie in *Der Rosenkavalier*, Micaela in *Carmen*, Marguerite in *Faust*, Nedda in *Pagliacci*, and Anna in *Die Lorelei*. *Ravinia* followed next, in 1921, and still broader opportunities were provided for the development of her art.

The autumn of 1923 brought Miss Sundelius an invitation to sing the leading rôles at the Royal Opera at Stockholm, Sweden—where she was acclaimed and engaged to return. *Ravinia* again sought Miss Sundelius last summer, and, although she had previously impressed as Juliet, Mimi, and Elsa, the critics found her resources to have grown. Miss Sundelius will sing in Europe this autumn and early winter, and on January 1 returns to appear in opera at the Metropolitan and in concert in this country. Next spring she will devote her time to concertizing in this country, the arrangements for which are being made by her managers, Haensel and Jones, New York.

JOHN CHARLES THOMAS

SINGING was not the profession selected by John Charles Thomas for his life's work. Medicine appealed most to him, and he had studied for some time preparatory to matriculating in a Baltimore medical school. But there was the Thomas voice, which had attracted attention when he and his mother and father—forming a trio—had sung at country-side camp meetings, and in church choirs, which the youthful singer had entered at the age of nine.

Whatever prompted this now eminent baritone to enter a competitive examination for a scholarship in Baltimore's Peabody Conservatory of Music he himself cannot say. He knows merely that he was victorious, and became a pupil of A. Fermin, who has been his only teacher. The technical progress of the student was

so marked that at the end of three years he felt ready to seek an outlet for his resources in New York, and an engagement resulted at once: the singing part of *Passion* in the Henry W. Savage production of *Everywoman*. Then came *Maytime*, *Apple Blossoms*—in which Thomas attracted the attention of music critics—and *The Love Letter*.

The voice of Thomas and the suavity of his style had marked him as a potential artist who was not likely, long, to remain in the lighter opera field. When therefore he was announced to give a song recital in Aeolian Hall (New York) in the spring of 1921 interest became keen. So deep was the impression made on that occasion by the American artist that predictions were ventured touching upon his probable withdrawal from a sphere regarded as scarcely worthy of his talents.

The Thomas engagements, in both concert and recital, steadily increased. Placed in a fitting artistic environment there came, also, a growth in the vocal and interpretative qualities of the singer. At the close of his second season he had established firmly his place amongst recognized baritones of the foremost rank, and this past season found him singing as soloist with the Boston Symphony Orchestra, the New York Schola Cantorum, and in other circumstances of notable mould. It was Pitts Sanborn, writing in the New York Telegram-Mail, last February, who stated that "the beauty of Mr. Thomas's voice, his general skill and taste in using it, his fine diction in four languages, and often his art as an interpreter merited such cordial expression of pleasure and appreciation."

Thomas is now devoting himself exclusively to opera, since he is under contract with La Monnaie Theatre, Brussels, where on the occasion of his début on August first last, the Anglo-Belgian Times recorded "Among a notable cast and in operatic precincts traditionally peerless it remained for a young American to bring forth a characterization so vital as to electrify the entire production." Thomas will spend two seasons abroad and no doubt will be heard in America during 1926-27. He records exclusively for Brunswick.



RENEE THORNTON and RICHARD HAGEMAN



accompaniments" for the singer on this occasion was Mrs. Richard Hageman.

Miss Thornton had commenced her voice studies in her native New York in 1913 with Arthur Abell. The following year she went to Berlin to continue these under Karl Meyer at the Stern Conservatory. With the outbreak of the war she returned to New York and became a pupil of Mr. Hageman. The fall following their marriage (May 18, 1920) Miss Thornton was chosen by Alessandro Bonci as assisting artist for his concert tour. Since her début Miss Thornton has made numerous appearances both in the east and in the west. . . . "I heard more good songs on this program and heard them better sung than one is likely to hear in half a dozen ordinary recitals," wrote Edward Moore in the Chicago Tribune of this artiste after her recital in the mid-west metropolis, ". . . exceptionally lovely singing."

Mr. Hageman was born in Leewarden, Holland. His mother, a Russian, was a court singer in Holland; his father, a Hollander, was a director of the Amsterdam Conservatoire. After commencing his piano studies with his father, Mr. Hageman entered the Brussels Conservatoire at the age of ten. Under Gavaert and de Greef his progress was such as to win the favor of Holland's Queen, through whose graces he was appointed an assistant conductor of the Amsterdam Royal Opera at the age of sixteen. Two years later he was made first conductor. Thence to Paris, where he became associated with Mathilde Marchesi, and in 1906 Yvette Gilbert brought him to the United States.

After distinguishing himself as an accompanist of superior gifts, the Metropolitan Opera engaged Mr. Hageman in 1908. Thirteen years he was associated with that institution, both as conductor of opera and of Sunday night concerts. For eight years he was in charge of the latter. Noteworthy also have been his associations with the Chicago Civic Opera Company (where he was associate musical director and first conductor of the French répertoire), at Ravinia, and during the past fall as general musical director with the Los Angeles Opera, likewise as conductor of the Society of American Singers, the San Francisco Exposition Orchestra and of Philadelphia's Fairmont Park Symphony Orchestra.

Mr. Hageman is quite as widely known as a composer, for his songs have appeared repeatedly on the programs of noted singers. Composer, conductor of opera and symphony, pianist, accompanist, and coach, Mr. Hageman also accepts a limited number of pupils in the art of accompanying at his New York studio (257 West 86th Street). . . . Miss Thornton is under Concert Management Arthur Judson.

LAWRENCE TIBBETT

DAME FORTUNE touches now and again the shoulder of some one deemed deserving of such attention. It was so in the case of Lawrence Tibbett, very soon after the year 1925 dawned. That story has been widely told since then —of the opportunity afforded a young American baritone, how he availed himself of it, and the attendant consequences. Still, a sketching here of the salient facts is pertinent.

It was at the New York Metropolitan Opera House, during the first performance of the revival of Verdi's Falstaff. Mr. Tibbett was interpreting the rôle of Ford; and in the closing portion of the second act he attained its climax with his delivery of the monologue, *E sogno*. The curtain descended, and instantly there arose an outburst of applause so spontaneous and long continued that the nature of its bestowal gradually became evident. The artist singled out was clearly Lawrence Tibbett; and as those principals who had figured in the concluding scene of that act appeared repeatedly before the lowered curtain there arose from persons in the audience cries of "Tibbett!" At length, when Conductor Serafin became aware that he could not proceed with the performance until Mr. Tibbett had taken a curtain call alone, he dispatched a musician back stage to direct that this be done. An ovation followed such as never before had been known for a young artist in the Metropolitan Opera House; indeed such a scene probably had at no time been enacted in that historic institution.

In the words of Deems Taylor, then music critic for the New York World: "Mr. Tibbett suddenly came into his own last night with a performance of amazing vocal richness, vitality and dramatic resourcefulness . . . His acting was even more of a revelation." In the Herald-Tribune Mr. Gilman declared that "his magnetic and authoritative performance in the Inn scene of the second act took the audience completely captive." Other critics joined in their praise, with Ernest Newman stating that Mr. Tibbett's acting was one of the "subtest" witnessed at the Metropolitan that season.

Mr. Tibbett impressed forcefully at his subsequent Metropolitan appearances, as Ford and in other characters. He also demonstrated his abilities as a recitalist when he sang a program to a capacity house in New York's Carnegie Hall, early in April of 1925, in which he received highly favorable critical notices. Other appearances followed at the Springfield Festival, Ann Arbor Festival, Evanston Festival and several with the New York Symphony Orchestra.

During 1925-26 Mr. Tibbett will again be a member of the Metropolitan. He also will fulfill a number of concert engagements, during the autumn and spring. Mr. Tibbett, who was born in Bakersfield, California, and received his training in this country under an American master, is under the management of Evans and Salter, 527 Fifth avenue, New York City.



ARMAND TOKATYAN



© MISHKIN

ONE AMBITION HAS GUIDED Armand Tokatyan ever since he sang as a choir boy—and nature paved the way, for maturity brought him the voice necessary to achieve his opera aspirations.

His natural urge for singing was discovered while he was attending an Italian school in Alexandria, Egypt, and a place was found for him in the chapel choir. (Mr. Tokatyan was born in Philippopoli, Bulgaria, of Armenian parents, July 17, 1896. Egypt became his home at the age of four.) Here he also received violin and piano instruction, but those performances of opera witnessed in childhood left their lasting impression and appeal.

With his voice settled to what seemed a light baritone at seventeen, young Tokatyan began his professional adventures singing in musical comedy, but every performance of opera in that city found him a member of the chorus. Then Italy beckoned for serious voice study during the last year of the war. There, under Maestro Cairone, who believed in thorough preparation, progress was slow but sure. The value of such careful, painstaking method was proven that July night of 1921 when Mr. Tokatyan stepped upon the stage of Modena's Teatro Storchio to sing the rôle of Des Grieux in Puccini's *Manon Lescaut* (for during that process the Tokatyan voice had proved to be a tenor). The impression made was such that engagements to sing at Milano's Dal Verme, in Treviso, Cremona, Parma, and other important Italian opera houses followed in rapid succession.

The news that another new tenor of splendid voice and ability had been discovered quickly reached America—with the result that instead of singing his forty-third performance in Italy, Mr. Tokatyan sang his first in the United States. This took place in Birmingham, Ala., as a member of the Scotti Opera Company in May, 1922, as a prelude to his Metropolitan début in *Anima Allegra* the following season. New York audiences were prompt to recognize the gifts of this young artist; so, too, those of San Francisco during its season of 1923, and of Ravinia Park where he also sang that summer.

That Mr. Tokatyan's popularity is firmly established in this country is substantiated by his continuous engagements at the Metropolitan and Ravinia, each winter and summer since he came to this country. His appearances at Baden-Baden, Germany, during the summer of 1926, under Artur Bodanzky will be his first European appearances since the season of his Italian début. The present season is his fourth at the Metropolitan.

In addition to the leading tenor rôles of thirty-three standard operas, this artist's répertoire includes a wide range of recital literature. His activities in this latter field are managed by R. E. Johnston, New York. (He uses the Hardman Piano in concert.) . . . Mr. Tokatyan has received the second papers of his American naturalization.

TOLLEFSEN TRIO

WHETHER the Tollefsen Trio was the result of a romance, or a romance the result of the Tollefsen Trio, even its founders are unable to say. . . . It was in the fall of 1904 that Augusta Schnabel, the pianiste, and Carl Tollefsen, the violinist, organized a trio that flourished under the name of the Schnabel Trio—until the summer of 1907. With the marriage of Mr. Tollefsen and Miss Schnabel, it seemed fitting to change the name to the Tollefsen Trio.

Mrs. Tollefsen is a native of Boise, Idaho. Revealing uncommon talent, she was sent to Germany for her music education while still a child. After several years' study with Frl. Katha Widman, in Frankfurt, she concertized with success through Germany and Switzerland. Then followed further study with Paolo Gallico and Leopold Godowsky—and her New York début. This took place in old Mendelssohn Hall, November 25, 1906, when the pianiste played the Rubinstein and a Saint-Saëns concerto with the New York Symphony Orchestra under Walter Damrosch. Ensemble music has been Mrs. Tollefsen's preference throughout her career, and with the exception of her appearances with the Kneisel Quartet, and with orchestras, including the New York Philharmonic, she has confined her professional activities to the Trio which was soon thereafter founded.

Hull, England, was Mr. Tollefsen's birthplace. Since childhood, Brooklyn, N. Y., has been his home. He, too, commenced his music studies at an early age. Leopold Lichtenberg, Franz Kneisel, and Henry Schradieck were his violin teachers. Upon graduation he was engaged as a first violin in the New York Symphony Orchestra, and two years later was made concertmaster of the since disbanded Scandinavian Orchestra of New York.

Paulo Gruppé, a native of Rochester, N. Y., is the present 'cellist. Mr. Gruppé was a pupil of Charles Van Isterdal at The Hague, and later of Pablo Casals at the Paris Conservatoire. He has appeared as soloist with numerous European and American orchestras, and is as well known as a recitalist as an ensemble player.

The Tollefsen Trio is one of the few permanent chamber music organizations that has been self-supporting. During its twenty years it has played in almost every state of the Union, and regularly each season in New York since its metropolitan début.

Seriousness of purpose, sound musicianship, and a sympathetic ensemble are qualities that have won this organization the prestige it enjoys. Variety has characterized its programs, each commencing and ending with a serious work for the ensemble, with soli between.

The Tollefsen Studio (for both Mr. and Mrs. Tollefsen teach their respective instruments when not on tour) is at 946 President Street, Brooklyn, N. Y. The Trio's playing has been recorded by the Victor Talking Machine Co.



WILLIAM TYROLER



which were to prove of practical value in the various activities which have since engaged him—piano, organ, harmony and counterpoint, French horn, and singing.

At sixteen he was engaged as an assistant conductor at the Munich Opera House. After eight years of continuous work there he joined the staff of the Metropolitan Opera in 1908. During his twelve consecutive seasons with that company Mr. Tyroler served as assistant conductor, assistant chorus master, organist, teacher of the chorus school, and conductor of concerts. That in all his duties he had given proof of "ability, zeal and discipline" is told in a letter which Mr. Tyroler received from General Manager Gatti-Casazza upon his departure for the Pacific Coast.

At 717 Southern California Music Building, in Los Angeles, Maestro Tyroler opened a school to teach concert and opera répertoire. Shortly after his arrival in that city he was engaged to teach and direct Bullock's Choral Society. Such important works as Liszt's Legend of St. Elizabeth and Bruch's Cross of Fire have been given by this chorus under his leadership. Prominent soloists were engaged for these performances which also enlisted an orchestra of musicians from the Los Angeles Philharmonic. The Pasadena Women's Chorus, the Catholic Women's Chorus, and County Choral Society also claim Mr. Tyroler as their conductor. In 1913 when the huge Wayfarer Pageant was presented on the Pacific Coast the chorus of 3,000 was placed under his leadership, a chorus which has since continued as a permanent organization. He was also engaged as assistant conductor of the Los Angeles Opera Association.

Maestro Tyroler continues his studio at the above address. In addition to coaching and singing he also conducts classes in piano and accompanying. Especially in the latter art this musician is known to American audiences, for he has appeared in this capacity with many noted singers, including Caruso, Fremstad, and Schumann-Heink.

WILLEM van HOOGSTRATEN

QUALITIES THAT COMMEND THEMSELVES to the professional listener were revealed by Willem van Hoogstraten on the night he conducted his first concert in this country, a special concert of the New York Philharmonic Orchestra at Carnegie Hall, New York, October 21, 1921 . . . "If there is such a thing as a special gift for conducting an orchestra, Mr. van Hoogstraten has that gift conspicuously," wrote Max Smith in the *New York American*. In that concert, and in a similar one that followed a few weeks later, the guarantors of the Lewisohn Stadium Concerts were impressed deeply with this conductor's display of musicianship and "devotion to high ideals"—for Mr. van Hoogstraten was at once engaged to share, with Henry Hadley, the conductorship of the next Stadium season. The following summer found him in sole direction of these concerts. Reengaged was he each succeeding season and for 1926, with one "guest" participating in 1924, and three "guests" in 1925.

Conspicuous has been Mr. van Hoogstraten's service at the Lewisohn Stadium in New York. During his incumbency audiences have grown, both in size and appreciation. Programs of a genuine symphonic caliber are now given each night during the summer. Répertoire extends from Bach to Stravinsky.

Those musicianly conceptions, and the ability to lead an orchestra to their expression, which had so staunchly established favor with summer audiences, brought an invitation to lead the New York Philharmonic Orchestra in its winter subscription concerts. The first halves of the seasons of 1923-24 and 1924-25 found Mr. van Hoogstraten at this helm, Willem Mengelberg conducting the latter halves.

Invited to conduct five concerts of the Philadelphia Orchestra during Leopold Stokowski's mid-season vacation in 1924-25, Mr. van Hoogstraten won new admirers—as he had when he appeared as "guest" with the Los Angeles Philharmonic Orchestra in 1923, and later with the Detroit Symphony Orchestra. Again was this true last summer when he thrice conducted in the Hollywood Bowl Concerts. Further prestige to music on the Pacific Coast comes with Mr. van Hoogstraten's accepting the conductorship of the Portland, Oregon, Symphony Orchestra for the season of 1925-26.

A Hollander, born in Utrecht, this conductor was a post-graduate violin artist-pupil at the Cologne Conservatory. Playing this instrument under Nikisch, Mahler, Steinbach, and Mottl supplied that practical experience which was later to prove so valuable. During those days chamber music also had its appeal. With the Elly Ney Trio he participated in a notable series of concerts throughout Europe. Mme. Ney later became Mrs. van Hoogstraten. . . . Mr. Arthur Judson, New York, is this conductor's personal manager.



ARNOLD VOLPE



IT IS NOT GENERALLY KNOWN that Arnold Volpe, who is best known in the United States as an orchestral conductor, was at one time a violin pupil of Leopold Auer. That was at the Imperial Conservatory at Leningrad, when that city of changing names was known as St. Petersburg. It was in 1898 that Mr. Volpe came to the United States, where he has since figured in important music movements, one being the establishing of the summer concerts at New York's Lewisohn Stadium, which he conducted during the first two seasons.

But long before that—in 1902, to be exact—he had helped to found the Young Men's Symphony Orchestra, of New York. For seventeen years he supervised the instruction of its members and led them in the concerts they gave; and

for nine of those years he was engaged as well in the affairs of the Volpe Symphony Orchestra which gave a series of programs for nine years in Carnegie Hall. To serve seems to have been in the nature of this musician, since he was rarely content to confine his efforts to a single enterprise. In 1909 Mr. Volpe became instructor in orchestral playing at the Brooklyn Institute of Arts and Sciences, and in that capacity he continued for ten years.

But with all those responsibilities he appeared ready to accept even another, for 1910 found him conducting the Municipal Orchestra concerts in New York's Central Park . . . and he carried on these duties for four summers, before throngs of people. Recognition was extended to this conscientious musician, however, by others than the audiences before whom he appeared. W. J. Henderson, in writing of the conductor and his orchestra in the New York Sun, stated in part: "The body of tone was large and there was always a hint of reserve power. . . . Mr. Volpe's success in transforming raw musical material into a working orchestra must be indubitably recognized."

Opera too attracted this musician, though to no such extent as did the symphony orchestra. He became identified with performances given at the national capital by Edouard Albion, general director of the Washington Opera Company, and led its performances for four years.

Mr. Volpe's last appearance in New York prior to his departure for the west took place in the Lexington Opera House, when, at the invitation of the Musical Mutual Protective Union, he led an orchestra of 260 men who were momentarily unemployed. That was in 1921. Soon thereafter Mr. Volpe left for Kansas City, to take the music directorship of the Kansas City Conservatory of Music—a post he held for three years.

Mr. Volpe was one of the first Auer pupils to become the teacher of prominent violinists now before the public, Harry Weisbach, former concertmaster of the Chicago Symphony Orchestra, Louis Edlin, and others.

Mr. Volpe is now a member of the Chicago Musical College faculty, and will teach theory, ensemble playing, and the violin.

FRANK WALLER

A MERICA IS SHOWING an increased willingness to recognize its own musicians, and its conductors are gradually finding opportunities opening before them. The recent engagement of Frank Waller to preside over the season of orchestral concerts at the Cincinnati Zoo was not alone evidence to that end; it was attended by a public and critical approval which indicates that experience and ability command their reward.

Mr. Waller was born in St. Paul, Minnesota, but he elected, when the time came, to enter the University of Wisconsin. There he earned and received his Bachelor of Arts degree, and graduated as well from its school of music. From the first he had selected a course that would fit him to conduct; and when he journeyed eastward to begin his career it was with the consciousness that association with an opera company would provide, at the outset, the experience imperative to the authoritative leading of others. That came with the Boston Opera Company, and during the five years of its existence Mr. Waller was a tireless worker. The acquiring of routine under able conductors was an asset, and thus fortified the young American went to Paris, where he shortly found an opportunity to use his talents at the Champs Elysée Theatre. He had had the advantages, in Paris, of serving as assistant to Nikisch, Weingartner, and Coates, and under those masters the equipment of the young American grew. It was an equipment which fitted him for a post in the Chicago Opera Company, and there he remained for two years.

When the Beggar's Opera Company made its first tour of the United States Mr. Waller was chosen conductor; and he assumed a similar position with the Boston English Grand Opera Company during its introductory efforts. Cincinnati thereafter called him, and as co-conductor of the Zoo Opera Company he sowed the seeds for his engagement in that city during the season of orchestra concerts so recently closed.

His preparedness for this latter task was gained in Europe, during the greater part of two years which found him appearing as a guest conductor of symphony orchestras in Berlin, Dresden, Munich, and Vienna. When Albert Coates accepted an invitation to go to Rochester to conduct the Rochester Philharmonic there was need as well for a conductor for the Rochester Grand Opera Company, formed as an adjunct to the Eastman School of Music—and that position was tendered Mr. Waller, throughout the season of 1924-25. Then followed his engagement, so recently finished, as conductor of the symphony concerts at the Cincinnati Zoo, where he conducted 72 concerts in 56 days. Mr. Waller will be in the United States for the greater portion of 1925-26.



CLARENCE WHITEHILL



UNDERWOOD & UNDERWOOD

ANOTHER notable success marked Clarence Whitehill's twenty-sixth year in Opera. This American baritone, whose sincere art and abilities have won the esteem of European and American opera audiences, was once more credited by press and public with an outstanding achievement in his interpretation of Golaud in the production of *Pelléas et Mélisande* by the Metropolitan Opera Company last season.

Born in Marengo, Iowa, in 1871, Whitehill's ambitions to sing came with the settling of his voice into an exceptional baritone. He went to Chicago to study with L. A. Phelps, and received such encouragement that New York teachers attracted him. Then upon the advice of Dame Melba he went to Paris to work with Giaraudet and Sbriglia.

He first stepped onto the opera stage in the costume of Friar Lawrence in Gounod's *Romeo and Juliet*. This was at the Theatre de la Monnaie in Brussels in 1899. A year later he found himself at the Paris Opéra Comique—the first American masculine singer to appear in that company.

Following his Paris engagement, Whitehill sang in New York for a short time, and then returned to Europe for further study—with Stockhausen. Soon came an offer to sing at the Cologne Stadttheatre, where his artistic progress became marked, for during his five years at that opera, he received several offers from both Vienna and Berlin. In the meantime, his success had attracted the attention of New York's Metropolitan Opera management, and their offer was the one he decided to accept. From 1909 to 1911 he sang at the Broadway opera house, then for four years with the Chicago Opera. He was reengaged in 1915 by the Metropolitan, where he has been continuously ever since.

Whitehill has sung several seasons at Covent Garden, where he appeared in London's first production of Strauss's *Salome*. He also sang Wotan with the British National Opera Company during its London season of 1922. Among this American singer's other European engagements have been appearances at the Birmingham Festival under Sir Henry Wood and at Wagner Festspiels in Bayreuth and Munich.

Eminent in his own country for his interpretations of Wagnerian rôles, Whitehill is even emulated by German singers because of his mastery of them. His opera répertoire includes one hundred and six rôles, and to this there is added his extensive oratorio and concert répertoire.

"Immense vigor" and "splendid dramatic power" are in this "plenteous voice," according to the New York Sun's music writer. The London Dispatch was "inclined to place him as the best Elijah" ever heard in that city.

Mr. Whitehill's records are listed in the Victor catalogue. His concert and oratorio engagements are booked by the Wolfsohn Musical Bureau, New York.

WILLEM WILLEKE

AFTER Gustav Mahler, "with pity for Vienna", advised his principal 'cellist at the Vienna Royal Opera to accept the Kneisel Quartet's invitation to play in America for a season, it was further necessary for Willem Willeke to present himself at court to obtain royal permission—for young Willeke was also court 'cellist at the time. With some persuasion Emperor Franz Joseph granted him a year's leave of absence—with pay.

Six months later the Emperor received a draft refunding his 'cellist's pay for the period together with a letter requesting release from his royal commissions: the Kneisel Quartet had decided that they wanted him for their permanent 'cellist, and he had decided to become an American citizen.

Mr. Willeke, by birth and parentage a Hollander, was born at The Hague. He commenced his 'cello studies with Professor Hartog at the Royal Conservatoire there, later continuing in Amsterdam. In 1896 he was engaged as solo 'cellist of the Riga Orchestra, and was only eighteen when he was invited to become teacher of 'cello and chamber music at the Dusseldorf Conservatoire. Wanderlust and the lure of the concert stage—for he had revealed brilliance as a soloist—soon started him on a concert tour that crossed and criss-crossed the map of Europe.

From 1901 to 1903 he was solo 'cellist with the Leipzig Philharmonic Orchestra, and then Hans Richter took him to Covent Garden as his principal 'cellist. He was commencing his fifth year in Vienna when Franz Kneisel invited him to this country in 1907.

He remained with the Kneisel Quartet until it disbanded ten years later. Since then Mr. Willeke has returned to his recital and concert work—with the same success that marked his European tours. He has been heard throughout the United States and has appeared as soloist with most of our leading orchestras. With his love for ensemble playing it was inevitable that he should again devote a portion of his time to this work (see Elshuco Trio). Because of his deep interest in chamber music, and his authoritative knowledge of it, Mrs. Elizabeth Shurtliff Coolidge appointed him life director of the Berkshire Music Colony at Pittsfield, Mass.

The New York Times writer has been impressed with his "fine musicianship, deeply musical feeling and unfailing technique." There are many writers who have agreed with the late Henry E. Krehbiel that this 'cellist is "an artist of the first rank."

For fifteen years Mr. Willeke has shared his time with the Institute of Musical Art in New York, and there are many familiar names in the list of 'cellists who have studied with him there.

Mr. Willeke's records are listed in the Brunswick catalogue. His accompaniments are played on the Steinway Piano. Miss Emma Jeanette Brazier, 100 West 80th Street, New York, manages his appearances.



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EFREM ZIMBALIST



© MAURICE GOLDBERG

IN HIS CHAPTER devoted to Great Violin Talents who came to study with him at the St. Petersburg Conservatoire in 1903 and 1904, Leopold Auer writes in *My Long Life in Music*: "First of all came Efrem Zimbalist, who reached the Conservatoire in time for the entrance examinations in the autumn of 1903, and was immediately admitted to one of the scholarships reserved for quite extraordinary talents. He followed the usual curriculum, and in the course of a few years concluded his studies with greatest distinction. His brilliant career in both Europe and America is well known in the world of music."

Mr. Zimbalist was born in Rostof on the Don, Russia, April 9, 1889. His violin studies, commenced at an early age with his father, had progressed rapidly

and thoroughly as Professor Auer's statement indicates. The concert career, which he began immediately after his graduation from that teacher's classes, has been marked by a success rare even in a generation of virtuosos.

At seventeen he claimed his place in the front rank of Russian violinists, and his playing of the Brahms' violin concerto in Berlin, November 7, 1907, won him the instant recognition of Continental Europe. The reviewer of that concert who referred to this young artist as "the successor of Joachim" anticipated an honor which came so soon after when Mr. Zimbalist was invited to play in the New Year's Concert of the Leipzig Gewandhaus. No other violinist than Joachim had played in that annual gala event in fifty years.

Throughout Europe, in recital and in concerts under Nikisch, Richter, and other famous conductors of that day, the name of this violinist acquired a prestige that firmly entrenched the position he won. England heard him for the first time with the London Symphony Orchestra, December 9, 1907. His début in this country was made before a Boston Symphony Orchestra audience in Boston, October 27, 1911. Today the violin playing of Mr. Zimbalist has its perennial admirers wherever violinistic art is appreciated.

There remains little need to quote extensive opinions regarding Mr. Zimbalist's tone, technic, the lofty standard of musicianship, nor the impeccable taste of his style and manner. That is all implied by this sentence from a New York Tribune review: "It was not a violinist playing the violin but a musician making music on an instrument which happened to be a violin."

Mr. Zimbalist married Miss Alma Gluck, the well known soprano, in London, June 15, 1914. New York is the residence of this (now) American couple. Mr. Zimbalist is under Concert Management Arthur Judson. He makes Victor Records and uses the Steinway Piano for his accompaniments.

JOSIAH ZURO

A CAPACITY for taking infinite pains was stressed upon Josiah Zuro while he was still a youth in Odessa. Born in Bielostok he went to the larger city to study piano under Lalievicz and harmony with a maestro whose name he cannot now remember. Cracow was next sought as the place to advance the lad Zuro's music talents, and he spent one year in the Cracow Conservatory of Music.

He was not seventeen when, with his family, Josiah Zuro came to this country. Before his eighteenth birthday he was made chorus master of the New York Manhattan Opera Company. Oscar Hammerstein was one of the first to recognize the abilities of this enthusiastic young Russian. Very soon Cleofonte Campanini made him his music protege, and devoted considerable time to carrying him forward

in the direction desired. Besides his duties as chorus master Mr. Zuro was called on occasionally to conduct a Sunday night concert at the Manhattan. When the New York Metropolitan Opera Company acquired the Hammerstein opera interests Mr. Zuro was asked by the famous impresario to conduct the performances of *Hans the Flute Player*, which ran for months at the Manhattan.

The next step in Mr. Zuro's opera activities was as conductor of lighter opera. For three years he was with companies of Charles Frohman—*The Chocolate Soldier*, Marie Cahill, and Richard Carle. Then he was invited to conduct for the Century Opera Company, at New York's Century Theatre . . . a venture sponsored by the New York City Club and distinguished patrons of music of whom Otto H. Kahn was one. Following came a visit to the Pacific coast, where Mr. Zuro was conductor for the Bevani Opera Company. He remained for a time in San Francisco, where he led a choral society and prepared and conducted an open air representation of *Aida*.

Mr. Zuro then returned to New York and became music director for the Aeolian Vocalian Company, soon afterwards taking the post of director of presentation for the Rialto-Rivoli-Criterion motion picture theatres. He also instituted a school of opera, and began giving performances of opera on New York's lower East Side. Three years ago, at the Brooklyn Academy of Music, Mr. Zuro presented a brief season of opera. He had at length come into prominence and was being talked about. Last summer he resigned the Rivoli-Rialto-Criterion post to establish his own independent offices, now located in Steinway Hall, New York City.

The recent achievement of this musician in planning, organizing, supervising, and conducting the three open air representations of opera (*Aida*, *Cavalleria Rusticana* and *Pagliacci*, and *Faust*) given by the City of New York, was declared by experts to have been of the highest order. Mr. Zuro is now planning in further important operatic ways.



ERRATA

On page 243 the seventh paragraph of the Cincinnati Conservatory of Music's advertisement should read "Since her aunt's death, Miss Bertha Baur has been in charge of the continuous progress."

In the following paragraph the number of teachers on the faculty of the Cincinnati Conservatory of Music should read: "more than ninety teachers." The following names should also be added to those given as artist members of that faculty: Dan Beddoe, Albert Berne, John A. Hoffmann, Karl Kirksmith, Dr. George A. Leighton, Leo Paalz, Robert Perutz, Julian de Pulikowski, Louis Saverne, Jean ten Have, Marcian Thalberg, Parvin Titus, and Mieczyslaw Münz.

